

THE MUSICAL COURIER

MUSICAL COURIER

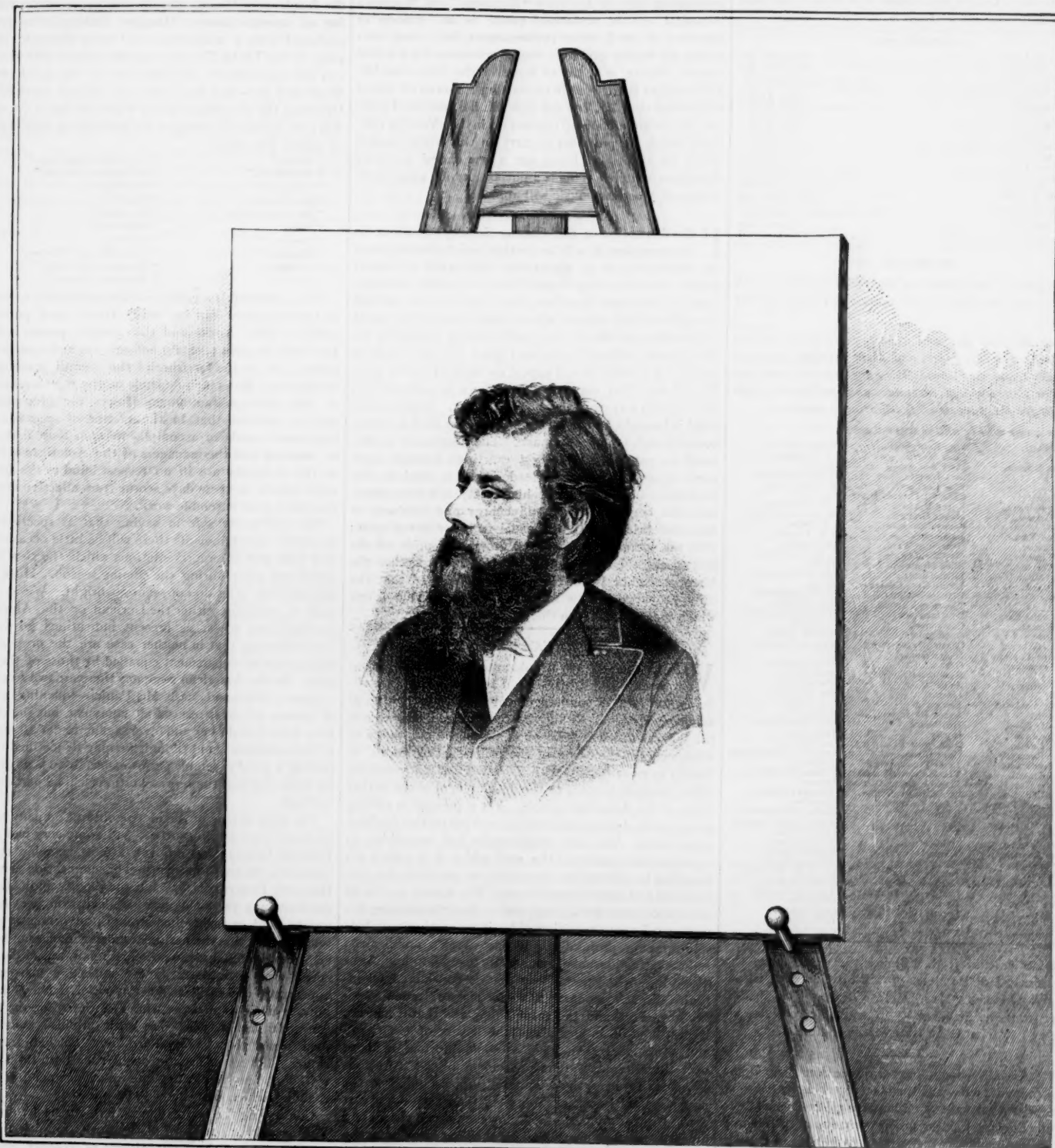
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XI.—NO. 11.

NEW YORK, WEDNESDAY, SEPTEMBER 16, 1885.

WHOLE NO. 292.



J. OTTO VON PROCHAZKA.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.	
Three Months.....	\$30.00
Six Months.....	\$50.00
Nine Months.....	\$60.00
Twelve Months.....	\$80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, SEPTEMBER 16, 1885.

MARC A. BLUMENBERG, OTTO FLOERSHEIM,

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg., Chicago, P. G. MONROE, Gen'l Man.

PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GILSON.....	Chicago, Ill.
Mr. E. M. HOWMAN.....	St. Louis, Mo.
Mr. CLARENCE EDDY.....	Chicago, Ill.
Mr. H. G. UNDERWOOD.....	Milwaukee, Wis.
Mr. HENRY CARTER.....	New York.
Mr. A. J. HOLDEN.....	New York.
Mr. A. A. PATTON.....	New York.
Mr. S. P. WARREN.....	New York.
Mrs. C. F. TREMPER.....	New York.
Mr. S. AUSTIN PEARCE, MUS. D., OXON.....	New York.
Mr. MAX MARETZKE.....	New York.
Mr. LEOPOLD LINDAU.....	New York.
Mr. EDWARD LEONARD STEVENSON.....	New York Independent.
Mr. H. E. KREHBIEL.....	New York Tribune.
Mr. GUSTAV KORB.....	New York Sun.
Mr. HENRY T. FINCK.....	New York Evening Post.
Mr. EDGAR J. LEVY.....	New York Commercial Advertiser.
Dr. LOUIS MAAS.....	Boston, Mass.
Mr. A. A. STANLEY.....	Providence, R. I.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelt,	Rose Coghlan,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Jansuschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejó,	Stagno,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campbell,	Boucault,
Lena Little,	Guadagnoli,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	Wittman W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitt,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Frans Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Laz,	E. A. Lefebre,	Flotow Greco,
Nestore Calvano,	Ovide Musni,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcuin Blum,	Michael Banner,
Lulu Velling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calixa Lavalée,	Carlyle Petersilea,	Emmons Hamlin,
Glarence Eddy,	Carl Retter,	Otto Sutto,
Frans Abt,	George Geminder,	Carl Faellen,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobson,	Van Zandt,	Carl Millocker,

WE notice that J. M. Stillman, the principal of the musical department of Milton College, Milton, Wis., signs himself "Mus. Doc." We would be pleased to hear from Mr. Stillman as to when he received his degree and by what institution it was conferred.

HERR HOCK, stage director of the American Opera Company, who has just returned from Europe, says he was surprised to find how many Americans there were in Europe holding good positions in the leading operatic companies. We have known this for some time. American managers have not yet discovered it. A German had to be the advance guard in this direction, and the discovery so made and announced is to be credited in reality to Mrs. Thurber. Some day American managers, or managers operating on American dol-

lars as a basis, will ascertain that there are American composers capable of producing far better work than much of that so lavishly imported. Time will tell. The time is rapidly coming on, too, and fortunate will be the manager who leads in the movement to patronize home productions.

ONE disappointing feature is disclosed by a glance at the promises of the approaching musical season. We are to have enough, and to spare, of high-class orchestral concerts, and a deluge of opera, but in the department of choral work, the department which stimulates an interest in and a love for the higher forms of music more potently than anything else, we are to be cut off with shorter measure than last year. Whether or not there will be a Chorus Society seems not yet to be determined with positiveness, though the chances are all against a continuance of the choir in view of the vast amount of work to which Mr. Thomas has put his shoulder. The Oratorio Society, moreover, purposes cutting down its concerts to three, of which one will, of course, be the inevitable Christmas "Messiah" performance. For the two remaining concerts, Mr. Damrosch offers us interesting fare in Berlioz's "Requiem" and Wagner's "Parsifal" (to be performed entire as an oratorio in imitation of the London performance), but these two works are hardly generous choral commons for a whole season. There is a bit of hope in the facts that Mr. Heimendahl is engaged in organizing a chorus of mixed voices, and that Mr. Van der Stucken has indicated a desire to secure a choir to co-operate in his Novelty concerts, which he promises to carry on this winter, and in which he wishes to bring out a few choral works by American writers. This is a purpose which every well-wisher of American music will applaud.

IF the disruption of the Chorus Society turns out to be permanent it will be another proof of what is not the right way to go about the cultivation of choral music. Societies that depend solely upon the subscriptions of associate members, that have to be coddled throughout their careers, whose music can only be heard in claw-hammer dress coats and evening toilets by invited guests, seldom do any real good for the cause of music. A society should appeal for support to the public, and win that support by excellence in performance. Only in this way can it command respect. Besides a reward is brought by the very sacrifices that such a course compels each member to make. The singers are stimulated to put forth their best exertions, because upon merit depends success; the leader's zeal is fired by the laudable ambition to make his society self-supporting, and this begets patience and energy and kindness in him, and brings forth the usual fruit for the singers; with the increasing prosperity grows the pride of the singers and their willingness to strive. Altogether the history of choral societies has demonstrated that the only proper basis on which to organize them is one which makes them earn their right to existence.

OUR WEEKLY LAUGH.

WE are again deeply beholden to *The Keynote* for our weekly laugh, and lest it should weary in well-doing for lack of encouragement we hasten with our acknowledgments. It may be remembered that this is the journal which is desirous of shining in the ranks of newspapers as the organ of the roller-skating rinks. It desires to measure wits with *The Rink and Roller* and the other journals devoted to the development of the nether limbs of the American people. Yet it persists in talking about music, dealing out criticism and instruction in about equal doses. We have occasionally had something to say about the quality of the stuff which it is vainly attempting to palm off on the public as pabulum for professional and amateur musicians. We always go to its musical columns for a laugh and to its roller-skating department for an exposition of business methods of bottom-scraping profundity. In last week's number the roller-skating journal discoursed on opera-bouffe. After disclosing in a general way that it considered Offenbach's French mongrel and the classic Italian *opera buffa* to be one and the same thing, and that it had the haziest kind of an idea about the nature of *opera buffa* and *opera comique*, it gave us some information about operetta writers. Here is a specimen brick: "Curious to relate, however, the Viennese, Suppé, composed the now popular 'Boccaccio' not less than sixty-two years ago. It was only performed, however, seven years since after the master's death." This thrilling bit of information suggests the need of a reorganization of the biographical data which the world has believed hitherto about the genial composer of "Fatinitza." If "Boccaccio" was composed sixty-two years ago, it must have been written by Suppé when he was three years old!

And then, if he is dead, either his ghost or a pretender wrote "Die Afrikareise" a few years ago, and some ingenious impostor is still persuading the Viennese that their old favorite is alive at the age of sixty-five and working on a new operetta for their diversion. Amid the gloom of the international yacht race fizzes we owe one Englishman one for a good laugh. We are beginning now to believe that it was the editor of *The Keynote* who put among the analytical notes to a program of an English provincial concert this charming bit of intelligence about Gounod's "Meditation on Bach's First Prelude": "This exquisite melody was written by Sebastian Bach, and the accompaniment by Bach's dying request was intrusted to Gounod."

THE COMING OPERATIC SEASON.

TWO of the operatic organizations that are to provide entertainment for the New York public during the coming season have published their preliminary announcements, and we know that between November and April there will be thirty-nine subscription evenings and thirteen matinees at the Metropolitan Opera House, and forty evening and sixteen afternoon representations at the Academy of Music. Besides this generous provision for an operatic season, Manager Amberg is to come equipped with a musical, as well as a dramatic company to the Thalia Theatre, and the redoubtable Mapleson will capitulate to the directors of the Academy of Music and give us a brief season of Italian opera there. Omitting the threadbare works which the latter manager will give, we have in prospect for the coming season a list of operas like this:

"Rienzi,"	"Die Götterdämmerung."
"Tannhäuser,"	"Die Königin von Saba,"
"Lohengrin,"	"Der Prophet,"
"Die Walküre,"	"Faust,"
"Die Meistersinger,"	"Die Jüdin,"
"Aida,"	"Huguenots,"
"Carmen,"	"Orpheus,"
"Gioconda,"	"Merry Wives of Windsor,"
"L'Eclair,"	"Taming of the Shrew,"
"Oberon,"	"Marriage of Figaro."

Here, certainly, is a promise to the generosity of which no lover of opera can be blind. Given good performances of these works and the operatic season in New York will, in variety, extent and musical and spectacular interest, be in the forefront of the operatic seasons the world over. But much depends on the representations. At the Metropolitan Opera House the preparations making indicate that in the matter of spectacle the high-water mark of accomplishment in New York will be reached, and the managers of the American scheme at the Academy are in no respect blind to the advantages which in these days accrue from effective decorations and good ensemble work.

We feel pretty safe in saying that as spectacles or dramatic entertainments there will be little occasion to find fault with the representations which the New York public will enjoy during the coming season. Musically, however, the skies do not seem so bright. We do not wish to prejudice either the German or the American company, but so far as present indications go we are tempted to say that in neither case are the promises of the decorative department equalled by those of the musical. In the American company there are two strangers—Miss L'Allemand and Mr. Paulet—touching whom, of course, we must reserve all comment, but the others have been heard over and over again, under all manner of circumstances, and though we may be justified in expecting a good ensemble performance, there is no ground for believing that the representations will be particularly brilliant.

The same is true of the Metropolitan Company, which contains some sterling artists and some very bad ones. Fräulein Lehman has enjoyed a most enviable reputation since she was first heard of in connection with the Bayreuth Festival of 1876, but the reports indicate that she is leaving the field in which she won her first triumphs, and is trying her strength in dramatic roles, following in this the natural tendency of German singers. Of Herr Stritt, the principal tenor, report does not speak with enthusiasm, except respecting his personal appearance and skill as an actor. Eloi Sylva is known only by name as an artist who negotiated for an American tour last season. The most promise among the men seems to be offered by Herr Fischer, the bass singer. Lovers of artistic concert or oratorio singing will doubtless rejoice at the re-engagement of Herr Staudigl, which was effected last week.

Concerning the list of operas, it is to be set down as significant that one-third of the works promised at the two houses are the compositions of Wagner, and that with a single exception all of them are dramatic instead of lyrical. Operatic managers seem to have become convinced that this is the period in musical taste of vigor rather than of suavity.

Sternberg—Riesberg—Lauder.

CLEVELAND, September 10, 1885.

Editors Musical Courier:

FOR one of your many readers have been perusing the immensely funny and egotistical lucubrations of Mr. W. Waugh Lauder, formerly Director of Music to all Canada, now occupying a similar position to the United States, and prospective director of the "Music of the Spheres," with headquarters on Jupiter. It is a matter of vast and vital importance to the musical public to know that this important individual was a pupil of Liszt, and that the mantle of his universal genius has fallen upon such worthy shoulders. The avidity with which our Canadian Liszt (I cannot term him a *list-ener*, for I opine that in his company none other than he gets an opportunity to remark anything) espoused the cause of Mr. Riesberg was remarkable, especially when, in the onward march to vault his own overwhelming importance, poor Mr. Riesberg was left to represent, as the "casus belli," the vanishing point in a very distant perspective. Concerning the attack made upon Mr. Sternberg, I must offer a word of protest, for although Mr. Sternberg is to me an entire stranger personally, as a composer of genuine talent and ability I am bound to respect his claims as a thoroughly competent and educated musician. Works speak louder than mere verbosity and do more to win the respect of the profession than the tooting of any egotist upon his little trumpet. Canadian conceit and brass are not negotiable articles in the American musical market, and we as a profession are not to be dazzled by the alleged effulgence emanating from even a *genuine pupil of the great Liszt*. Liszt, by the way, if we are correctly informed, is not addicted to boasting or bragging of what he has done or is about to do, and it seems a matter of strange import that one who has enjoyed his tutelage and intimacy so long did not take cognizance of this characteristic of the "Meister" and shape his own actions accordingly. After all, a musician is known rather by his works than by any good he may say or write of himself, and judging Messrs. Sternberg and Lauder by their respective characteristics, I am forced to remark that the former gentleman is fully worthy the title of musician, in contradistinction to that of a musical Gabriel.

PRO BONO MUSICO,

Formerly, &c., &c., &c.,

Now, ditto, ditto.

"Stradella" in English.

No. 715 LOCUST STREET, PHILADELPHIA, Pa.,
September 13, 1885.

Editors Musical Courier:

IN THE MUSICAL COURIER of September 2 I find an article stating that Mr. Neundorff's proposed production of "Stradella" is the first performance of an English version of that opera. At the time of reading the article I thought the matter of but little importance. But when I saw in your edition of September 9 a notice of Mr. Buck's performance of the opera in Hartford, at the same time mentioning that it was not "of record" on account of its privacy, it occurred to me that it was your desire to be perfectly correct in the matter; and I therefore wish to inform you that some years ago an English opera company under my direction produced and frequently sang during the season "Stradella." The cast included Miss Rose Hersee as *Leonora*, Mr. Eugene Clark as *Stradella*, Messrs. Brookhouse Bowler and Edward Seguin as the two bandits, and if I recollect rightly Mr. G. F. Hall as *Bassi*. Signor Broccolini was a member of the company and he, doubtless, will remember the representations. The English translation was the version used by the Hartford Society, from one of whose directors we bought the right to use the same.

I remain yours sincerely,

S. BEHRENS.

Liszt at Weimar.

A MAN OF STRANGE FASCINATIONS.

SEATED at a window of the Court-garden house, a picturesque looking old man may be seen with long white locks falling upon shoulders bent with the weight of seventy-four winters. The busy people hurrying to and fro on the pavement turn in passing to greet him, and smiles deck the faces when the hand is waved or kissed in return. Idolized like Goethe in the classical days of eighty years ago, Frank Liszt is spending his last days in the German Athens as the protégé and friend of the Grand Duke and Duchess. His home is an ideal one for composer or poet. Vines twine about the windows and roof, and roses hang in clusters above the door. The garden stretching toward the park, filled with flowers and stately trees, is a favorite trysting place for "the master" and his friends. Weimar is proud of Liszt. It accepts him as the anointed follower of the great spirits of the past, and reveres him as it only can.

Born in the land of Kossuth, the scion of a poor but noble family, Liszt passed his early childhood among the mountains of his nativity, soon manifesting a talent which foreshadowed his future career. "Another young virtuoso fallen from the clouds, who charms us to the utmost. The boy's performance borders the incredible and one almost doubts the physical possibility when beholding the young giant thunder Hummel's compositions with the creative ease of a Zeus," wrote a Vienna critic before the first decade had passed over the boy's head. A year later all Paris was at his feet, caressing him as Naples once petted Mozart.

The forsaken race of the gypsies and their music have been to Liszt as manna from heaven. Liszt loved them in the mountainous holds of his native land. "Their memory," he says, "is associated with my earliest recollections and liveliest impressions. Later, I myself became a wandering virtuoso like them in my

Fatherland." And of Bihary, the gypsy violinist, he says: "Like drops of fire-spirited essence beat the tones of his violin upon my ear, and were my memory as plastic as clay, and each note a diamond pin, they could not be more deeply riveted in its walls." Liszt's days in Paris were full of adventure and romance. His ability made him the hero of the literary and musical world; his love conquests were as numerous as the encounters of Don Quixote, or the exploits of Dalgetty. Suffice it to say that he left the French capital to settle in classic Weimar as director of the Hoforchestra, where he created, in part, the new musical epoch. The friendship with the exiled Wagner which, independent of their subsequent kinship, became as ideal as that between Schiller and Goethe, dates its beginning there.

About thirty-five years ago Lohengrin and Tannhäuser were produced for the first time on any stage, ushering in the revolution and assuring the fortune of his famous friend. Later Liszt spent some years in Rome as Able-director of the Pope's capella, reforming the music of the Church. But an irresistible longing for the German soil filled his breast again. The little city on the Ilm had become dear to his heart, and he returned to it as his home and has kept it as such ever since. Like Sir Launfal, generosity has at last reduced his means. But here the resemblance to the famous knight ceases; no fairy-betrothed has awarded him the purse "that was never empty." Many are the stories told of him here. Scandal has neither held its breath nor turned away its eye. Numerous families of patrician birth have suffered much because of this aged Don Juan. Even in these days, when the white locks and nervous hands betray the coming octogenarian, he is loved and quarrelled over as though Byron's blood coursed in his veins. His present donna is a baroness by marriage but a born princess of the Russias. Wonderfully clever, she prepared a son for college and charms her admirer with the beauty and spirit of her conversation. Her devotion to Liszt knows no bounds. Amusing are the rivalries among the candidates for his favor, their quarrels and mutual contempt when destiny brings them together; wrangles which the "Master" (the title he prefers to all his seventy others) is not able to obviate though as suave and diplomatic as Alcibiades. "Oh, I must talk to all of them at once," he cried, "or they will tear one another to pieces!"

I watched him closely at an afternoon party to discover where the influence lay. Nature has not favored him as the Apollo Goethe, but just as truly is "his lute a woman's broken heart." Liszt is anything but handsome, of less than medium height, his face disfigured by a number of warts, a great Græco-Roman nose, a large mouth, a broad chin, and ears that certainly indicate his munificence, are, save his hair, his most striking characteristics. But his eye sparkles with the fervor of youth, his hand has yet the magical touch that glides over the keys as though in very communion with their every secret. And his manner! Ah! There it is! His seventy-four years have enhanced rather than diminished his gallantry, and every woman falls victim to it. One can never see his worn bent head, with its silver halo, without remembering those strong days of his youth in Hungary, and his love for that strange, fatherless race of his native land, which revealed him the secrets of their dukes and captains, made him their companion by day and at night the bedfellow of their dusky children under the canopy of heaven. No pen has described this race with the beauty and force of Liszt's. "Later, I myself became a wandering virtuoso like them in my Fatherland. I remained like them a stranger to the peoples; followed, like them, my own ideal." He is still following that ideal and has left its impression on all parts of the world.—Weimar, August 30, Cor. The Tribune.

J. O. von Prochazka.

THE subject of our pictorial sketch this week is J. O. von Prochazka, publisher of the "American Elite Edition of Music." His life has been an eventful one. He was born in Vienna in 1854, and is the son of a wealthy physician of that city. His father was also for years an officer in the imperial household, a man whose voice was often heard in the Concordat. The young Otto passed most of his early life in a convent, where the rigid discipline and rich curriculum of study developed an amount of energy and singleness of purpose, as well as breadth of intellectual capacity, which thus far have stood him in good stead, and which have, in fact, been the most valuable means of enabling him to mark out for himself an artistic career against what seemed the most decided reckonings of fate.

In the Roman Catholic College young Prochazka studied up to his fifteenth year, commencing the piano and violin under Buckner and David at the age of seven, and continuing to his twelfth year. When sixteen years old he studied literature at the University of Vienna and music at the Conservatory, having at the latter place the personal supervision of Dorr. His father, an imperial general, was very much opposed to a musical profession for his child, and refused him any assistance for such a purpose. The enthusiastic young student was therefore obliged to give music lessons in order to obtain means for his studies. By perseverance he managed to advance himself so as to attract the attention of and obtain lessons in pianoforte playing from Leschetitzky and Rubinstein. Hearing of the United States as a country generous to artists, he, without waiting to make a great European reputation, ventured upon our shores, and though only nineteen years of age, was engaged as director for an opera company, and made with them a tour of this country. Returning to New York he settled here as a teacher of the pianoforte, and after a severe struggle succeeded in establishing a first-class reputation as a teacher.

Mr. Prochazka also possessed gifts as a composer. His compositions, which were published—some at Vienna, but mostly with Wm. A. Pond & Co., New York—are marked by originality and force, and possess that most essential requirement—melody.

Two years ago, however, he commenced to publish the "Encyclopedia of Music," the first and only work in the United States which made modern classic music popular. This noble enterprise was succeeded by the publication of the now well-known "American Elite Edition."

Mr. Rafael Joseffy, whose "At the Spring," "Serenade" and most popular musical arrangements are copyrighted in the "Elite Edition," has given the enterprise a wide celebrity by playing during his last grand tournée most of his works published by Mr. Prochazka. Mr. S. B. Mills has now revised and fingered for this house over twenty of Liszt's works, and, besides having the personal approbation of the master, the "Mills-Liszt Series" has become a feature in the annals of musical literature.

The other contributors to this edition, which is usually engraved and lithographed at the famous house of C. G. Roeder, Leipzig, are Frank Van der Stucken, Frederic Archer, Frederick Brandeis, F. Bascovitz, Charles Fradel, Carl Vienth, F. L. Dulcken, Dr. S. N. Penfield, Mme. Hopekirk, William, E. Ashmall, Adolph Foerster, Robert Goldbeck, Otto Floersheim, H. W. Nicholl, Edmund Neupert, Constantin Sternberg, Wilson G. Smith, James Rogers, Alexander Lambert, Dr. Austin Pierce, &c., &c. The translations of the songs, &c., which are necessary for the "Elite Edition," are from the pen of the well-known writer, Mr. Charles F. Tretbar and Mr. Harry Stuart.

Scribe's Librettos.

SCRIBE wrote the librettos for over one hundred operas. Among the most celebrated are:

L'Africaine.....	Meyerbeer.
Ali Baba.....	Cherubini.
Ambassadrice.....	Auber.
Le Châlet.....	Adam.
Cheval de Bronze.....	Auber.
Conte Ory.....	Rossini.
Dame Blanche.....	Boieldieu.
Diamans de la Couronne.....	Auber.
Dieu et la Bayadère.....	Auber.
Star of the North.....	Meyerbeer.
Fra Diavolo.....	Auber.
Giralda.....	Adam.
Haydée.....	Auber.
Les Huguenots.....	Meyerbeer.
La Juive.....	Halévy.
Massaniello.....	Auber.
Part du Diable.....	Auber.
Nonne Langlante.....	Gounod.
Le Philtre.....	Auber.
Le Prophète.....	Meyerbeer.
Robert le Diable.....	Meyerbeer.
Tempest.....	Halévy.
Zanetta.....	Auber.
Dom Sebastien.....	Donizetti.

FOREIGN NOTES.

....Hachette & Co. are the publishers of Felix Clement's "Histoire de la Musique depuis les Temps Anciens."

....The Wagner concerts to be given in Paris next February be under the direction of Hans Richter. Hermann Franke is the manager.

....The new Hoftheater, in Schwerin, Germany, now in course of erection, will be built exclusively of stone and iron. The former Hoftheatre was destroyed by fire.

....Berlioz's "Benvenuto Cellini" is to be produced shortly at the Carlsruher Hoftheater. Here is a novelty worthy of the attention of the metropolitan managers.

....Max Bruch's "Achilleus," which was first produced at the Bonn Festival and fully described in our columns, has been accepted for performance in over six German cities.

....Madame Pauline Lucca, it is stated in German papers, has accepted an engagement at the Berlin opera, where she will give a series of performances during the last three months of the present year.

....At the Royal Opera House, at Stuttgart, the lowering out of sight of the orchestra, according to the Bayreuth model, has been adopted, and will be a *fait accompli* before the recommencement of performances.

....No less than nine new operettas of the well-known semi-burlesque type are in course of preparation for the coming season at the Austrian capital, their respective composers being Herren Strauss, Millöcker, Czibulka, Roth, Suppé, Baier, Müller, Jr., Helmesberger, Jr., and Kremser.

....Shakespeare's "As You Like It" seems just now to be occupying the attention of musicians. A Vienna composer is said to have just completed the music of an opera on the subject, and at Magdeburg they are planning a performance of the play with the music written by Schubert for "Rosamunde."

....A committee is forming at Vienna for the purpose of founding what is termed a "Beethoven Museum" (somewhat analogous to the "Mozarteum" at Salzburg) at that capital. Numerous offers of Beethoveniana have already been made by their possessors to the promoters of this interesting scheme.

PERSONALS.

SHE MAY SING WITH MAPLESON.—Mme. Fursch-Maid, the eminent dramatic soprano, may sing with Mapleson's company this fall. Mme. Fursch-Madi is an artist of high rank and a valuable acquisition for any opera company.

MISS HUNTINGTON TALKS.—Miss Agnes Huntington, who is to sing contralto parts with the Boston Ideal Opera Company this season, said the following among many things to a reporter:

"I have always intended to be an operatic artist," she said to the writer, "but one's plans are often delayed. Poor Lamperti is broken-hearted, he says, to think I have been singing in concert a couple of seasons. But I was still young, I told him, and there was plenty of time. He is such a splendid teacher, and all his pupils admire him to an untold extent. Yes, Mme. Sembrich was a fellow-pupil of mine, and Lamperti did me the honor to say I was his best contralto pupil, as Mme. Sembrich, of course, has been his most successful soprano artist. Some day we are anticipating appearing in opera together, but not just yet. I am true American enough to value my operatic debut being made with a strictly American organization. We are, most of us, Bostonians or New Yorkers in the ideals, I believe, and most of us have had the advantage of the best musical instruction it is possible to attain."

"How long have I studied with Lamperti? Nearly four years—when I first placed myself under his instruction, and then, as you know, I have been with him this summer, going over the roles I am to sing with the Idea's the coming season."

Miss Huntington returned from Europe last Thursday.

HIGHLY SPOKEN OF.—The Italian composer, Ponchielli, is complimented very much on his opera, "Marion Delorme," which is highly spoken of.

STAUDIGL WILL BE HERE AGAIN.—Herr Josef Staudigl, who was a member of the German Opera Company at the Metropolitan last season, has been re-engaged to sing there again this season.

MAY SING AGAIN IN OPERA.—For the "Nanon" production in Boston Mr. William Castle, who was at one time an excellent tenor singer, may be engaged to appear as the Marquis.

A NEW OPERETTA.—"Jack Sheppard" is the title of a new operetta, libretto by Mr. A. K. Fulton, of the Baltimore American, and music by Adam Iztel, Jr., one of Baltimore's most talented young musicians. It will probably be produced at the Baltimore Academy of Music at an early day.

WHAT MAURICE SAYS.—Maurice Grau says that he and Henry E. Abbey have decided to bring Marie Van Zandt over here next season. They intend to give her the usual extensive preliminary advertising and then with "hurrahs" have her received here by her admirers. The scheme is excellent if it pays.

SCHROEDER-HANFSTÄNGL'S SUCCESS IN FRANKFORT.—The latest news in reference to Mme. Schroeder-Hanfständl, who became such a favorite during the German opera season at the Metropolitan Opera House here last year, is to the effect that she made a notable success at the Frankfort Opera House in Verdi's "La Traviata." Her engagement there will continue for some time.

ON A CONCERT TOUR.—Mr. Louis Blumenberg starts out on a concert tour to-day under the management of Mr. Louis Lombard, opening in Utica, N. Y. In addition to this well-known violoncello virtuoso there will be Mme. Benic-Serrano, soprano, and Señor Carlos A. Serrano, pianist, in the company.

TO SPEND THE WINTER HERE.—It is the intention of the Chevalier Antoine de Kotski to spend his winter in the city of New York, where he will probably give several concerts.

TO CONDUCT IN PERSON.—It is said that Jules Massenet will conduct his "Herodiade" at Pesti, Hungary, in person, and Leo Delibes will do the same with his "Sylvia." Apparently they do things in the proper style at the Pesti opera.

THE SECOND ENGLISH EDITION.—Professor Helmholtz's "Sensations of Tone," the standard work on the subject, has had its second edition in England. The translations have been made under Mr. Alexander J. Ellis, an excellent English authority on the same subject. The publishers are Longmans & Co., London.

MR. MACKENZIE'S PRESENT WORK.—The London *Figaro* says: "Mr. A. C. Mackenzie has already made great progress with the new Provençal opera he is writing for the Carl Rosa Company. The first act is complete, and has been delivered, and it may be added Mr. Carl Rosa is highly pleased with it. The second act is also very forward. The story of 'Guillaume de Cabestan' already exists in another form in the French, and Mr. Hueffer has, it is said, overcome an obvious difficulty as to the husband's vengeance. In the original legend, it will be recollected, Raymond de Castel-Roussillon, being jealous of the attentions paid to his wife, Marguerite, by the troubadour Guillaume, of Cabestan, murdered him, tore out his heart and made his wife eat it. She, on being told the truth, refused to eat less noble food than the heart of her lover, and died of starvation. This story, though suitable enough for the period (A. D. 1213) would be hardly fitted for the stage of Drury Lane under the management of Messrs. Carl Rosa and Augustus Harris, so in the opera, Raymond, it is believed, merely drinks confusion to his enemy. Mr. Hueffer, who is an authority upon the subject of the troubadours, will, it is assumed, accept the version of the legend as told by Jehann de Nostre Dame, which names the husband Seigneur de Seillan and his faithless wife Tricline Carbonnel. Directly after 'Guillaume de Cabestan' is finished, Mr. Mackenzie will commence a new oratorio for the Leeds Festival next year. The libretto will be compiled by Mr. Bennett, whose co-operation with Mr. Mackenzie in 'The Rose of Sharon' was so signally successful."

HOME NEWS.

—The audiences at the Standard are growing larger.

—Miss Medora Hensen returned from Europe last Saturday.

—Lillian Russell in "Polly" will be heard next week in Cleveland.

—St. Dominick's Church, Washington, D. C., is getting a new \$12,000 organ.

—Mr. B. J. Lang, the Boston pianist, is expected back from Europe next Monday.

—Letitia Fritch, the soprano, will be under the management of C. D. Hess this season.

—There is trouble between the Newark (N. J.) managers and the Newark Musical Union.

—Judic will appear here in "La Mascotte," "Le Grande Duchesse" and "Le Grande Casimir."

—Miss Plumer, the Boston vocal teacher, can be found in the future at Hotel Pelham, Boston.

—"Die Fledermaus" ("The Bat") was produced at Wallack's on Monday night by the McCaull Company.

—"The Mikado" will be continued at the Fifth Avenue Theatre for four or five months, according to present intentions.

—Mr. A. Victor Benham, the young American pianist, now in London, informs us that he will shortly leave Europe for this country.

—The second soprano of the Thurber company at the Academy will be Miss L'Allemand, an American singer at present in Europe.

—Mr. T. Adamowski, the violinist, is back from Europe and is again at work teaching in the New England Conservatory of Music, Boston.

—The new American opera, "The Devil's Bond," by Wm. B. Goate and Sidney Reid, will shortly be produced in New York and Brooklyn.

—Signor Campobello was to have had a benefit last night at Irving Hall, San Francisco. Karl Formes was announced for the occasion.

—Prof. Richard J. Wilmot, Fellow of the College of Organists, London, England, who is residing in San Francisco, is giving organ recitals in that city.

—Miss Edith Edwards, of Boston, will soon make her debut in opera or in concert in this city. She has an excellent soprano voice and possesses artistic instinct.

—The Academy of Music will be ready for the coming season in about two weeks. The painting, gilding and upholstering of the seats is being rapidly pushed forward.

—Adolph Neuendorff has secured W. H. Fessenden, Rosalba Beecher, Janet Edmondson, Emma Tuttle, D. M. Babcock and Signor Brocolini for the Bijou Theatre, Boston.

—Mme. Cappiani will resume her vocal instruction to-day at her residence, No. 271 Second avenue. This celebrated vocal teacher has had remarkable success with her pupils.

—Carl Pflueger gave a concert last night at the Nahant Town Hall in aid of the Boston West End Nursery and Infants' Hospital. He was assisted by the Orpheus Musical Society.

—"Nanon" is doing big business at the Casino. The souvenirs to be distributed on the occasion of the hundredth performance will contain pictures of all the artists concerned in the representation.

—The scenery for the "Queen of Sheba," at the Metropolitan, will be elaborate and striking, especially the solid gold effects for Solomon's Temple. Mr. Hoyt is doing his best work in the preparation.

—Ground is to be broken for the new music hall in Buffalo, and the managers of the institution are thinking about arranging to open the hall next fall with performances by the American Opera Company.

—Rumor says that Mr. Higginson, the Boston banker, who is known as the "backer" of the Symphony Concerts at Music Hall, is also the "backer" of Adolph Neuendorff in the Bijou Theatre opera scheme.

—Mr. E. M. Bowman, of St. Louis, stopped over at Auburn, N. Y., on his way home and gave a grand organ concert at the First Baptist Church of that city. Among the prominent numbers played by him we find Bach's "Toccatto and Fugue" in D minor; Battiste's "Andante in G," op. 4, No. 1; his "Offertoire" in F major, and an "Allegro Brillante," by the same composer; also Berthold Tour's "Grand Postlude" in D major. There was a large audience present.

—Manager Neuendorff is pushing forward the work for the first production of Flotow's "Stradella" at the Bijou Theatre, Boston, under his direction, on Tuesday evening, October 13, with all possible care. He announces that the cast of the principal rôles will be as follows: *Stradella*, Mr. William H. Fessenden; *Leonore*, Miss Rosalba Beecher; *Bassi*, Mr. D. M. Babcock, and the two bandits, *Barbarino* and *Malvolio*, Mr. Carl Pflueger and Signor Brocolini. Mr. Pflueger was formerly the leading tenor of companies headed by such artists as Lucca, Lichtmay and Di Murska, and he has been engaged for the production of this opera by Manager Neuendorff.

—The prospectus of the American School of Opera sets forth the following reasons for the enterprise: "It has been strongly felt that the time has come for America to free herself at last from that almost slavish dependence upon foreign talent which has marked her musical career hitherto. This dependence alone has prevented her from taking that rank in the musical world which a sense of her own dignity and a knowledge of the exceptional gifts and the exceptional energy of the people might have abundantly justified. That in the 50,000,000 of her inhabitants there should not be found sufficient native talent to warrant the establishment of a national conservatory, or even a national opera, was, upon the face of it, untrue. Yet both have remained in obedience to the very grievous loss, collectively and individually, of the community. While every petty state in Europe, so to speak, has its national conservatory of music, America has none, and to the pride which in other lands glories in the talent each produces, and gladly and proudly affords it every facility for its development, we have opposed an apathy and indifference which are almost incredible. It is a lamentable fact that, in the absence of all national encouragement at home, Americans have had to seek abroad that commencement of a career which was denied them in the land of their birth, and to strive, under foreign names, in foreign countries, to achieve that distinction all the avenues to which were closed among ourselves. All honor to the many who, in the face of these difficulties, have triumphed over every obstacle, and have made for themselves and for America names that have secured to both the admiration of the world. What hardships have had to be surmounted in order to attain the position thus arrived at only those who have experienced them can know. What wonder if others, with perhaps equally exceptional endowments, have been prevented or deterred from facing an ordeal in all respects so trying! That there is in America an abundance of the most admirable materials for the production of American opera no one at all conversant with the subject can possibly deny."

—The friends and patrons of the Tremont School of Music, Boston, will be glad to learn of a recent acquisition to its teaching force in the person of Mr. Edward B. Perry, the celebrated pianist and able instructor. Mr. Perry has just returned from a second prolonged sojourn in Europe, and combines with his rare ability and years of experience, both as public performer and teacher, the most thorough and systematic training under the best masters of the old world. He has resided for a period of five years in the principal musical cities of Germany, familiarizing himself with the methods employed in the leading conservatories in Berlin, Frankfurt and Stuttgart, besides enjoying the private instruction of Kullak, Pruckner, Liszt and Clara Schumann, and brings the strongest personal and press testimonials to his excellence as a musician. His connection with the Tremont School of Music is a matter of congratulation for its many warm supporters.

—The Amphion and Cæcilian Societies of Brooklyn, which now number over 600 members, will be under the direction of Mr. C. M. Wiske, who has been busy organizing an amateur orchestra which will take part in the coming concerts of these societies. Mr. Wiske's duties have increased so lately that he was obliged to retire from the Choral Society of this city, in which Mr. Theodore Thomas and himself were directors.

—It is likely that the New York Oratorio Society's concerts this season will be limited to three, and will take place at the Metropolitan Opera House, instead of the Academy of Music, as heretofore. The works chosen are Berlioz' "Messe de Morts" for the first concert, "The Messiah" for the second, and a large portion, if not the whole, of "Parsifal" for the third.

—The Worcester County Musical Association, at its auction sale for its annual festival, realized over \$6,000 for season tickets and premiums. The first choice sold at \$6.75, and 134 choices were bid off at over \$5 each. The sale is the largest ever held by the association. The premiums amount to \$400 more than last year.

—Mr. G. H. Wilson, who has so successfully developed the scheme of the Boston Musical Year Book, desires to extend his record of musical events throughout the country, and asks the correspondence of all musical organization secretaries as an aid in this effort.

—Myron W. Whitney has signed a contract to sing one hundred times under the direction of Theodore Thomas. He will sing *Falstaff* in the "Merry Wives of Windsor," which will be produced at the Academy during the American opera season.

—The Dressler Amateur Company will give a performance of "Billie Taylor" at the Lexington Avenue Opera House on November 17.

—Miss Lennon, an American lady and said to be an excellent singer, has arrived in Boston and is at present residing in that city.

—Carl Retter, the celebrated Pittsburgh musician, will soon give a concert in that city, assisted by Emma Juch, soprano.

—The Beethoven Quintet Club, a new musical organization in San Francisco, gives its first concert to-morrow night.

—Mr. John Orth, the Boston pianist, gave a piano recital at the Bates House, Rutland, Vt., last Friday evening.

—Leubrie's Theatre, Memphis, Tenn., opens September 28 with the Emma Abbott English Opera Company.

—We expect our Mr. Otto Floersheim will arrive here to-morrow from his European trip.

Musical Items.

—Mr. J. Brotherhood, inventor of the technicon, received three orders from Europe for technicons, two coming per cable.

—Udvardy, the tenor, who sang here last year at the Metropolitan Opera House, has been engaged for the German Opera at Rotterdam, Holland.

—At the funeral service held to commemorate the late Admiral Courbet at the Invalides, Paris, a new "Pie Jésus" by Saint-Saëns, and a "Libera Me" by Dubois were sung.

—London *Figaro* says that Mapleson's prices during his approaching season here will be on a reduced scale, but that the arrangement will be abandoned should Patti join Mapleson.

—Miss Bischoff, the charming soprano, has returned to the city from her country seat on the Sound for the season, and will shortly make a trip to Niagara Falls and the Thousand Islands.

—A permanent festival chorus has been decided upon by the music committee of the Buffalo Musical Association. The number will be limited to 250, to be divided as follows: sopranos 90, altos 55, basses 60, tenors 35.

—Mr. Sutherland Edwards, well known as an English writer on music, has written a three-volume novel called "What Is a Girl to Do?" Among the characters are Count Von Moltke, Louis Napoleon and Pauline Lucca.

—Signor Leandro Campanari has returned home to Boston from his recent visit to Europe. He is accompanied by his brother, Signor Guiseppi Campanari, of the Royal Theatre, Madrid, who intends taking up his residence in Boston.

—Signor Piatti, the violoncellist, recently met with a serious accident while driving to Bergamo from Cadenabbia, on Lake Como, where he has been spending his summer holiday. The carriage was upset, and its occupants were thrown violently to the ground. Signor Piatti, who is sixty-three years of age, suffered several contusions of the head and face, and his right arm was fractured in two places.

—Mr. Van der Stucken is preparing for a second series of Novelty concerts. He does not propose to confine himself to the lines pursued last season, but will adhere to his plan of giving performance to a considerable number of American compositions. He has undertaken the organization of a mixed chorus to co-operate with orchestra and soloists in the concerts. Mr. Van der Stucken's appeal for singers is one that should meet with a hearty response.

Mr. J. de Zielinski, the director of the Schumann Society at Detroit, Mich., and the organist and director of the Central M. E. Church, in the same city, has issued a *brochure* in conjunction with his numerous pupils, containing the musical programs of the recitals given by him and representing the work accomplished by him and his pupils during the past five years. An examination of the *brochure* proves that Mr. de Zielinski has done much for the musical progress of that beautiful city.

—There is a little blind girl living at her home in Manchester, Tenn., named Maud Cook, only six or seven years old, who, we understand, is a veritable musical prodigy. She has been totally blind since birth, but plays on the piano or organ ordinary compositions after having heard them once only. She is one of those phenomena that appear here or there, now and then, and surprise everyone. There is a fortune in store for the manager who takes charge of this wonderful child.

—The seventh annual Musical Festival of the South-eastern Massachusetts Musical Association will be held at Taunton, Mass., on October 21, 22 and 23. Händel's "Judas Macabeus," Berlioz's "Flight into Egypt," and the finale to Mendelssohn's unfinished opera, "Loreley," are the chief works on the program. The "Spring," from Haydn's "Seasons," and selections from Mendelssohn's "St. Paul" are also announced, together with many other interesting, but less important works. The artists engaged are Miss Emma Thursby, Miss Emma Juch, Mrs. Belle Cole, Miss Emily Winant, Miss Henrietta Beebe, Miss E. Aline Osgood, Mr. J. D. Parker, Mr. D. M. Babcock, Mr. Wilbur Gunn and Mr. A. E. Stoddard.

—M. Camille Saint-Saëns has published with Calman Lévy his work on "Harmonie et Mélodie," which proves to be an interesting collection of short essays on music and musicians. The keynote of the volume (says the *Manchester Guardian*) is an article in which the eminent composer ridicules the idea that music is simply an instrument of physical pleasure, and claims for it, on the contrary, the highest intellectual and spiritual mission among the arts. He looks upon a love of mere melody as an elementary characteristic of musical sense when compared with a love of harmony. From this he proceeds to an elaborate analysis of the "Nibelung's Ring," of Wagner, which he criticises with admirable impartiality. While warning French composers against any imitation of the German master, whose tendencies and theories can never have a sincere response in France, he does not conceal his admiration of Wagner's genius, notably in the "Rheingold," and he has hardly praise enough for the "Götterdämmerung," which "holds the spectator's attention awakened for six hours without a minute's relapse." There are also short articles on Liszt (for whose music, "so full of color, so living, so melodious," he predicts a great popularity in France whenever an effort is made to perform it properly), on Félicien David, Offenbach, Berlioz and Henri Reber, and on the Birmingham Festivals and the Société des Concerts.

—Marie Van Zandt will sing in Moscow this winter.

—The season at the Court Theatre, Brunswick, opened with Mozart's "Don Juan."

—The next novelty at the Royal Opera House, Dresden, will be Wagner's "Siegfried."

—The Bouffes Parisiens, Paris, where Offenbach gained his greatest success, is to be altered and made a hotel.

—About ten thousand marks have thus far been collected for the Franz Abt monument. The sum necessary is 30,000 marks.

—M. Peter Benoit, the well-known Belgian composer, has written a children's cantata, which was most successfully performed last month by some 1,200 youthful executants of both sexes at the Cirque Royal, of Brussels.

—Mr. W. Freeman Thomas has offered a prize of twenty-five guineas for an "original manuscript overture," to be the composition of a native of Great Britain, and to be performed at a special concert at Covent Garden next month.

—The choral works performed at the Hereford Musical Festival last month were Mendelssohn's "Elijah," Gounod's "Redemption," Spohr's "Last Judgment," Bach's "A Stronghold Sure," Dvorak's "Stabat Mater," Mendelssohn's "Hymn of Praise," Handel's "Messiah."

—We have received the first number of a new semi-monthly musical journal, published in Leipzig, Germany, called the *Chorgesang* (chorus singing), edited by Mr. R. W. Gottschalg, organist at the Court of Weimar and teacher at the music school in the same place. The first number contains an excellent likeness of Prof. Dr. Hermann Langer, the well-known German chorus director, and has several valuable contributions and a maennerchor, entitled "Gruss," by Franz Liszt; "Das Erste Lied," by Tschirch; "O, Salutaris Hostia," by Gleitz; "Das Veilchen," by Böhme, and "Der Regenbogen," by Kühnstedt.

ORGAN NOTES.

A very fine organ, built by Messrs. George Jardine & Son, has just been erected in the Church of the Epiphany, Providence, R. I., and is making a sensation there, as the *Providence Journal* says "It has no equal in the city." It contains thirty-six stops, six of which being of sixteen-foot tone. Mr. L. T. Downes, the organist of the church, says the diapasons are round, rich, powerful and sympathetic. It is blown by a Shriver motor, doing its work without noise or jar. Messrs. Jardine are very busy, having this week erected a large two-manual organ in Walden, N. Y., and are now erecting a large chancel organ in St. Ann's Church in Brooklyn, which, as it is placed in a chamber, they have built on an unusually large scale to make it effective. They are also rebuilding the large organ in the Church of the Covenant on Park avenue. The keys are extended away from the organ thirty-five feet, and the touch was so heavy it was very fatiguing to play it. They have added their patent pneumatic action, and now with all these manuals coupled it is as easy as a piano.

The American Opera Company's Plans.

THE prospectus of the American Opera Company is issued during this week. The managers state that "it is an honest attempt to show America that there is no reason why she should not be as autonomous in the matter of music as in all other respects; to convince her that she has artists of her own producing who require but her encouragement to gather to her side and do her lasting honor." The operas chosen will be studied under Theodore Thomas and Mme. Fursch-Madi, the orchestra will be that of Theodore Thomas, and the ballet will be under the charge of Mamert Bibeyran, from the Paris Grand Opera. The list of artists engaged is as follows:

Sopranos, Pauline L'Allemand, Annis Montague, Charlotte Walker and Emma Juch; mezzos and contraltos, Jessie Bartlett Davis, Sara Barton, Helen Dudley Campbell and Mathilde Philipps; tenors, Charles Turner, Alfred Paulet, Charles Thompson and William Candidus; baritones, William H. Lee, Alonzo Stoddard and George Sweet; basses, John Gilbert, M. O. Lonsdale and Myron W. Whitney; musical director, Theodore Thomas; assistant conductor, Gustav Hinrichs; chorus master, Anton Nowak; stage director, William Hock. The ballet will be as follows: First dancers, Theodora de Gillet (Moscow), Felicita Carozzi (Milan), Romilda Vio (Milan); second dancers, Bossi, Carra, Fagnani, Mauri, of Milan.

There will be thirty-six coryphées and the same number of figurantes, with twelve male pantomimists. A list of the accepted candidates for the chorus includes twenty-one sopranos, twelve altos, eleven tenors and ten baritones and basses. The season will begin January 4, 1886. The prices of seats will range from \$3 to 50 cents, and a reduction from these prices will be made to subscribers.

Miss Annis Montague is a Baltimorean, who, after singing with the Kellogg and Max Strakosch opera companies, has passed four seasons in Australia with the Montague-Turner Opera Company. She has a repertoire of thirty-seven operas. Candidus is a Philadelphian, and has until lately been the first tenor at the Opera House at Frankfort-on-Main.

The name Emma itself conveys luck. Emma Albani, Emma Nevada, Emma Thursby, Emma Juch and Emma Abbott, all high sopranos, and all successful.

Reviews.

The Musician. By RIDLEY PRENTICE. Introduction by Prof. F. L. Ritter. Mus. Doc. Philadelphia: Theodore Presser.

"THE Musician" is a guide for pianoforte students, written by an English gentleman and divided into six grades. The book before us is Grade I., which has now reached its second edition in this country. The Grade IV. has just been published in London, and the whole work is under the sanction and approval of the Rev. Sir Frederick A. Gore Ouseley, Bart, M.A., Mus. Doc., an authority on musical theory and counterpoint, and Sir G. A. Macfarren, Mus. Doc., the well-known English musician. What sanction and approval are necessary in order to issue a work, especially if it is as excellent as this work of Prentice, we fail to appreciate, in fact to comprehend. The book is indeed most valuable to teachers and students, and we must admit that the many good points and suggestions in it make us quite curious to examine the more advanced grades. The only objection we find is that it recommends Grove's Dictionary of Music, a most unreliable work, to the student, and does not recommend many valuable works. However, the student may have been supposed to read only the English language, and therefore valuable works in other languages may probably have been omitted for that reason. Dr. Ritter in his introductory remarks suggests many other works to the perusal of the student, among which we are glad to notice he has not neglected to mention that important work, "Music in America," by Prof. F. L. Ritter, Mus. Doc., and the still more valuable volume, "Music in England," by Prof. F. L. Ritter, Mus. Doc.

The Child's Voice. By EMIL BEHNKE and LENOX BROWNE: Chicago, A. N. Marquis & Co.

Mr. Emil Behnke is a lecturer on vocal physiology and a teacher of voice production, and has written several important works on the human voice, voice-training and kindred subjects; Mr. Lennox Browne is a celebrated surgeon, and the author of such works as "The Throat and its Diseases," "Medical Hints on the Singing Voice," "Science and Singing," &c., and both are competent to give not only intelligent but scientific judgment upon this delicate subject. The book is dedicated to Dr. Stainer. The questions are not only interesting, but the analyses are valuable to every parent who reflects upon the future development of the child's voice. The interesting statement is made that "the majority of boys have alto voices and the majority of girls have treble voices."

The opinions of many authorities are quoted as to at what age singing should be begun. Mr. Joseph Maas says: "Singing should begin between the ages of eight and ten. I should commence with a strong boy at eight years."

Mme. Lemmens-Sherrington says: "Children of both sexes should sing as soon as possible," and Mme. Antoinette Sterling asserts that "a girl may commence singing as early as possible," while Dr. Stainer says: "Little girls should not be taught to sing at all, as their tender voices are often permanently injured by premature efforts."

The work itself finally concludes by stating that: "We entirely agree with those of our correspondents who would defer serious vocal work," &c. The book is in many respects valuable to vocal teachers. It is full of excellent hints.

Gems from Rosita, or Cup and Cupidity. By GEORGE SCHLEIFFARTH. Chicago: George Schleiffarth & Co.

The libretto of this comic opera was written by Harry B. Smith and Mr. Schleiffarth's music forms a happy blending with the text. It is full of "catchy" melodies and the intention of producing a comic operette is fully realized. The book before us is a pianoforte and vocal score, and we can therefore not say what value Mr. Schleiffarth's instrumentation possesses. He is an excellent musician and has probably handled that part of his work effectively. The operetta has already been produced and has had quite a successful run.

College Songs. Compiled by HENRY RANDALL WAITE. *Piano Classics by the Best Composers.* Oliver Ditson & Co., Boston, New York and Philadelphia.

The College Songs are those sung in American colleges. Among the popular selections are "Oh, Dem Golden Slippers," "Crambambuli," the old "Lauterbach," "In the morning by the bright light," "Upidee," "There's music in the air," "Mush, mush," and many others sung by the boys of Columbia, Yale, Harvard, Brown, Princeton and other colleges. Mr. Waite has compiled other books on the same subject, such as "Carmina Collegensia," "The University Songs," and "Students' Life in Song." The edition is cheap.

The piano classics are short selections of Grieg, Kiel, Tschai-kovsky, Heller, Raff, Schumann, Beethoven, Haydn, Delibes, Jensen, Moszkowski, Scharwenka, Godard, Rubinstein and others. The volume is typographically handsome.

McPhail's Anthems. By M. L. McPHAIL. Cincinnati: John Church Company.

These anthems are composed for chorus and quartet choirs, and number forty-six, twelve of which are by McPhail and the rest arrangements from Mozart, Berthold Tours, Bellini, and lesser lights, and there is even one anthem by the redoubtable Suds, printed by permission of the said redoubtable. Mr. McPhail's work evinces conscientious labor, but does never advance beyond the commonplace "written-to-order" music. The "Nearer, my God, to Thee" is a poor plagiarism, and yet we would not be surprised to see this book sell in good quantities. It seems that books of this kind have a better sale than those containing elevated religious music. If they had not how could publishers keep on flooding the country with them?

The Boston Symphony Concerts.

THE series of concerts by the Boston Symphony Orchestra, under Herr Wilhelm Gericke's direction, to open Saturday evening, October 17, and continue for twenty-four consecutive Saturday evenings, is beginning to concentrate the interest of the local musical public. The sale of tickets for these concerts is to be conducted upon much the same plan as for the last two seasons, and the same arrangements will apply to the sale of the public rehearsal tickets. The tickets for the season have been placed at the same prices for both the rehearsals and the concerts, the more desirable seats being put at \$12 and the others at \$7.50. The \$12 seats are all those on the floor back to and including the third row under the balcony, also the first five rows of the front balcony and the first two rows of the side balcony. Seats back of these limits are offered at \$7.50. Only the highest cost seats will be sold at auction, and this sale will be held for the rehearsals on Monday morning, the 21st inst., and for the concerts on Thursday morning, the 24th inst., fair seats being sold to each bidder. All rehearsal seats unsold at the auction sale will be offered at the box office at regular rates on Tuesday, 22nd inst., and all concert tickets undisposed of by the Thursday sale will be put on sale in the same way on Friday morning, the 25th. Some further additions have been made to the orchestral players beyond those already named, but there is little to be definitely learned as to this matter until the arrival of Herr Gericke, who is to sail at an early date from the other side. —*Boston Herald.*

The Chicago Musical College.

THE new term of the Chicago Musical College began on Monday, September 7, with a large number of pupils, and in order to accommodate them new rooms had to be added to the already large space occupied by the College in the Central Music Hall Building. All the departments of the College are in excellent condition, both as respects the increase of pupils and the effectiveness of the teachers. The elocution department is worthy of note and is on the same advanced basis as the departments of instrumental and vocal instruction. A pupil is enabled to take a thorough course of study, which, after satisfactory completion and subsequent examination, ensures him or her a diploma, which is of value in the establishment of a reputation and successful pursuit of an honorable career in the profession.

Cherubino Compliments Mrs. Tretbar.

CHERUBINO, the able, versatile and entertaining musical critic of the *London Figaro*, says the following in the last number received in this country:

From New York I have received an excellent translation from the accomplished pen of Mrs. Helen Tretbar of another series of essays by the late Louis Ehler, published in New York. These essays bring Ehler's opinions down to about nine years ago. They are for the most part elaborated reprints of articles which have appeared in various German papers from the pen of the eminent critic. Especially interesting are the two essays on "Tristan und Isolde" and on the Bayreuth Stage Festival. There are also critical disquisitions on the style of Chopin, Tausig, Volkmann and others, a thoughtful paper on Offenbach, who, Ehler says, "was not capable of seeing a light flicker in the wind without perceiving in it the grimace of a comic melody," and a most interesting article on concert-giving at Berlin. In this Ehler discusses the composition of concert programs, and declares that the posthumous quartets of Beethoven should be placed at the beginning of the program, when the mind is fresh, and not at the end, when something lighter and more joyous is required. Ehler likewise protests against the sandwiching of songs between two symphonies or other large works, and he even supports Dr. von Bülow's idea to perform the ninth symphony of Beethoven twice in one program. Mrs. Tretbar's share of the work has been performed with that nice regard for the author's intentions which so able a translator never allows to interfere with the necessities of pure English.

The Boston Musical Year-Book.

Editors Musical Courier:

WITH the next volume of The Boston Musical Year-Book—to be published in May, or at the close of the season of 1885-6—I wish to print in detail the programs of leading clubs and societies of the country. The manner of presentation would be patterned from pages 43 and 49 of the Year-Book of 1884-5. To meet the increased expense and to determine the interest created by this proposition, I invite from each society receiving this a subscription of at least twenty copies, at fifty cents each. If this is done a permanent record of the music performed throughout the country will result, the present and ultimate value of which is apparent. That nothing be omitted, a summary of less important events would also be prepared; while tables corresponding with those shown on pages 58 and 59 of the year-book for 1884-5 will be continued. To make the work authentic, the basis of information would be the recognized program-book of the several societies; and inaccuracies in these would be sought out by means impartial and disinterested. Members of societies receiving this will find their own officers willing to record subscriptions and give information. As the co-operation of many is necessary to make such a record possible, suggestions regarding it will be welcome.

G. H. WILSON.

BOSTON, 152 Tremont Street, September 1, 1885.

Verdi.

WHEN, some twenty or five-and-twenty years ago, Verdi's vein seemed gradually getting exhausted (not that his later works are inferior to his earlier ones—quite the contrary—but because he now produced only at long intervals) Italian managers turned to France and Germany for new works. Germany had, in the way of serious works, given Italian opera—that is to say, opera in general, the opera that makes its way all over the world—only three productions, "Zauberflöte," "Fidelio" and "Der Freischütz." German composers, through Italy and through France, had, of course, contributed to Italian and Italianized opera some of its finest works—Mozart's two Italian masterpieces, for example, and no less than six operas composed by Meyerbeer for the Académie and the Opera Comique of Paris. But "Die Zauberflöte," "Fidelio" and "Der Freischütz" remained the only three works adopted into Italian opera from the German stage, until about five-and-twenty years ago a work of very inferior calibre, the un-Germanlike "Martha," was added to the number. The Italians had already taken from the French Auber's "Muette di Portici," and they next Italianized for their own purposes two of his lighter operas, "Fra Diavolo" and "Les Diamants de la Couronne." In Gounod's "Faust" they found a treasure, and in default of operas by Italian composers they now looked to Gounod, Ambroise Thomas and Massenet for new works, and, without much looking, found again a treasure in the "Carmen" of Bizet. In "Mefistofele," the first and apparently the last work of its composer, the Italian companies obtained once more an Italian work; not, it is true, very Italian in style, but the authentic work of an Italian composer, written for an Italian company and produced at an Italian theatre—where, by the way, on the occasion of its first performance, it was violently hissed.

Apart from this opera, which, though very impressive in parts, does not seem to have made a permanent mark, the Italian companies have, since "Aida," depended for their novelties almost entirely on French composers, and in the course of some twenty years they have been indebted to France for at least a dozen operas, including three striking successes—"Faust," "Mignon" and "Carmen"—of which "Faust" and "Carmen" must certainly be reckoned among the greatest operatic successes of modern times.

Both these latter works have, together with "Mignon," passed into German and English as well as Italian, and they have all three obtained in Germany and Italy the same applause with which, whether played by Italian or English companies, they have constantly been received in England. These three operas were all introduced into England by the companies either of Her Majesty's Theatre or of the Royal Italian Opera; so than Italian opera seems, until the moment of its disappearance, to have done good by making known to our public works with which it might otherwise have remained for some time unacquainted. Mr. Carl Rosa, however, has just shown us that a work of merit can pass direct from the French to the English operatic stage without Italian intervention, and really, when there is a question of presenting a French opera to an English public, there seems no valid reason why the presentation should be effected through singers of various nationalities in imitations more or less perfect of the language of Italy. We are supposing, of course, that the translated French work would be quite as well sung on the English as on the Italian stage. Otherwise all that has been said on the subject falls, of course, to the ground.—*The Fortnightly Review.*

Cincinnati Scintillations.

CINCINNATI, September 8.

AT last the dull season in music is about over, and oh, how dull it has been! Had it not been for the long run which "Mikado" had at the Highland House and for the out-door concerts at Burnet Woods and Eden Park by the Cincinnati Orchestra we would really have had nothing musical this summer. Speaking of the Cincinnati Orchestra reminds me that the successful conductor, Michael Brand, has written a new composition, called "Progress March," which is quite "clever," as well as being artistically worked up. He has favored us with it two or three times at the afternoon concerts, and without doubt it will become popular.

The musical season is about opening now and the outlook is good for plenty of first-class music.

The Philharmonic Orchestra have announced their program for the winter, and on the list are quite a number of selections that have never been given to a Cincinnati audience. We would like to give the programs complete, but space forbids. Suffice it to say we feel sure of a rich treat. Prof. S. E. Jacobson has resigned the position of concertmaster and Mr. H. Eich has been elected in his place. Mr. John Broeckhoven is conductor.

Mr. Jacobson promises a series of chamber concerts and his name as leading mover in anything of this kind is a guarantee of something first-class in every particular. His violin school gives promise of unusual success this year; in fact, it has been growing in strength and influence since it was first started. We see by the papers that Miss Madge Wickam who, was his pupil, is causing quite a furore on her concert tour in Europe. Miss Ollie Torbett, another of his pupils, is travelling with Miss Kellogg's company and meeting with eminent success.

The College of Music will also favor us with four chamber concerts by Messrs. Schradieck, Mattioli, Baetens, and Hauser. Without doubt they will be most excellent and be well patronized.

Then we already have announced two series of piano recitals that are sure to be first-class. Mr. George Schneider, of the Cincinnati Music School, gives a series of four recitals at College Hall. At a similar series last year Mr. Schneider had full houses, and there can be no doubt that he will succeed equally as well again.

Mr. Adolf Carpe will give a series of four recitals also. By hard, painstaking, conscientious work, Mr. Carpe has won an enviable reputation as a player and teacher, and of course he will receive the liberal patronage that he so richly deserves.

Thus it will be seen that we already have the promise of many good things, and doubtless there are many more treats in store for us that have not yet been announced.

To-night Miss Vattie Edwards, a talented young vocalist, of whom Cincinnati is very proud, receives a benefit at Smith & Nixon's Hall. She will be assisted by Messrs. Jacobson, Mattioli, Nast and others, and the affair will certainly prove a substantial benefit. She will leave at once to continue her studies in Boston.

As has been remarked before in these columns, we can always find room and work in Cincinnati for one more good musician. This time it is the well-known voice teacher and writer on musical subjects, Mr. George T. Bulling. The fortunate school that has secured him and brought him into our midst is the Cincinnati College of Music on Race street, of which Mrs. Nelson-Geppert is president.

In mentioning the prospects for the season mention should be made of the fact that this is the year for our biennial May Festival. The chorus will begin their winter's drill under the able conductorship of Arthur Mees in a few weeks.

PLEO MAJOR.

CARL MAND,

Piano Manufacturer

BY SPECIAL APPOINTMENT

ROYAL COURT AND TO HER MAJESTY THE EMPRESS OF GERMANY.

COBLENZ, GERMANY.

- 1880—DÜSSELDORF EXHIBITION—First Prize for Grand Pianos.
- 1880—DÜSSELDORF EXHIBITION—First Prize for Upright Pianos.
- 1881—MELBOURNE EXHIBITION—First Prize, Gold Medal.
- 1883—AMSTERDAM EXHIBITION—Grand Diploma of Honor for Grand Pianos.
- 1883—AMSTERDAM EXHIBITION—Grand Diploma of Honor for Upright Pianos.
- (Only Highest Distinction for the whole Kingdom of Prussia.)
- 1884—LONDON EXHIBITION—Member of the Jury; Not Competing.
- 1885—ANTWERP EXHIBITION—First Prize; Grand Diploma of Honor for Grand Pianos.
- 1885—ANTWERP EXHIBITION—First Prize; Grand Diploma of Honor for Upright Pianos.

TESTIMONIALS FROM

Abt, Brahms, Von Bülow, Jaell, Liszt, Maszkowski,
Servais, Thalberg, Wagner and Mme.
Clara Schumann,

Express the opinion that these pianos possess incomparable beauty of tone, have an elegant touch and remarkable durability.



Known everywhere, and sold by the trade as in all respects first-class instruments.

Mason & Hamlin

ORGANS:

Highest Honors at all Great World's Exhibitions for eight years. One hundred styles, \$25. to \$500. For Cash, Easy Payments or Rented. Catalogues free.



PIANOS:

New mode of Stringing. Do not require one-quarter as much tuning as Pianos on the prevailing "crest-pin" system. Remarkable for purity of tone and durability.

ORGAN AND PIANO CO.

154 Tremont St., Boston. 46 E. 14th St. (Union Sq.), N. Y.
149 Wabash Ave., Chicago.

FOR SALE.—A FINE, OLD, GENUINE

Italian Violin for sale at the office of THE MUSICAL COURIER, 25 East 14th Street, New York.

FOR SALE.—FULL ORCHESTRAL SCORE

(beautifully bound, entirely new) of Wagner's

"Flying Dutchman." Apply at the office of THE

MUSICAL COURIER, 25 East 14th Street, New York.

Professional Cards.

AUGUST A. WOLFF,
Violin,
88 1/2 Park (Fourth) Avenue.

MAX TREUMANN,
Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 207 East 116th St., N. Y. City.

JOHN BAYER,
Piano Instruction. Address, Steinway Hall, New York.

MR. FREDERICK LAX,
Solo Flute of Gilmore's Band; also Solo Flageolet. Open for concert engagements. Address, Office Musical Courier, 25 E. Fourteenth St., New York.

M. DEYO,
Solo Pianist, and Teacher of the Pianoforte. Address Steinway Hall, New York.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address GEO. W. COLBY, 21 East 14th Street; or residence, 137 West 40th Street, New York.

VOGT CONSERVATORY OF MUSIC,
No. 19 East 14th Street, New York City.

MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

CARL ALVES,
Vocal Instructor, 246 E. 58th Street, New York.

PROF. S. E. JACOBSON,
Violin School, Cincinnati, Ohio.

MRS. FLORENCE CLINTON-SUTRO,
Teacher of the Pianoforte and Concert Pianiste, 39 West 31st Street, New York.

THEODORE SUTRO,
Attorney and Counsellor-at-Law, 99 Nassau Street (Bennett Building), New York.

A. E. STODDARD,
Baritone. Oratorio and Concerts. Address, Steinway Hall, New York.

FREDERICK W. JAMESON,
Tenor. Oratorio and Concerts. Care of Wm. A. Pond & Co., 25 Union Square.

L. M. RUBEN,
Manager for Leading Musical Artists, STEINWAY HALL, NEW YORK.

THE ART OF SINGING.
Improvement of Voice—Best Modern School—successfully taught by SIG. PIETRO FERRANTI. A limited number of pupils wanted. Address 107 E. 19th Street.

MR. AD. M. FOERSTER,
Voice Culture, Piano, and Theory of Music, Pittsburgh, Pa.

VICTOR S. FLECHTER,
Dealer in Fine Violins. Italian, French, German and other makers. Address, 364 West Eighth St., Cincinnati, Ohio.

C. F. DANIELS,
Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

ANTHONY J. DAVIS,
Instruction in Music in all of its branches. Organist of Temple Emanuel, Forty-third Street and Fifth Avenue. Address Wm. A. Pond & Co., 25 Union Square, New York.

CHARLES M. FILLMORE.
Literary work of all kinds. Writing words for music a specialty. 54 Clinton Street, Cincinnati, Ohio.

DILLER'S BAND,
Francis X. Diller, Musical Director. String Orchestra, Military and Serenade Band. Diller's Classical Cornet Quartette. Office, 224 E. Thirteenth St., New York.

C. A. CAPPA,
(Seventh Regiment Band, formerly Graffula's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

FREDERIC GRANT GLEASON,
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence. Address, 170 State Street, Chicago.

DR. L. H. FRIEDBURG,
40 East Tenth Street, New York. Professor of the German language. Grammar, Elocution, Clear Pronunciation for Vocalists. Lessons at teacher's or at pupil's residence.

LOUIS BLUMENBERG,
Solo Violoncello. Address MUSICAL COURIER 25 East 14th Street, New York.

MISS ANNIE E. BEERÉ,
Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

MISS HATTIE J. CLAPPER,
Contralto for Concert and Oratorio. Address Mr. W. COURTNEY, 27 Union Square, New York.

MRS. BELLE COLE,
Mezzo-Soprano, Contralto, Oratorio and Concerts. The under-signed is authorized to make engagements for Mrs. Belle Cole. GEO. COLBY, 23 E. 14th Street, New York.

JOSEPH COMELLAS,
A Pupil of Plaidy and Moscheles, PIANIST AND ACCOMPANIST. Will receive pupils in the art of piano playing. References: Mr. G. Schirmer, Messrs. Mattons Bros. Messrs. A. Cortada & Co. Residence, 39 W. 16th St.

MME. MURIO-CELI,
Vocal Instruction, No. 18 Irving Place

MME. LOUISE GAGE-COURTNEY,
Vocal Instruction, Address 26 East 17th Street, New York.

ANNA BULKLEY HILLS,
Contralto. Concert and Oratorio, 39 West 36th Street

MAX BENDHEIM.
Basso Cantante for Oratorio, Concerts and Vocal Instruction. Care of Wm. Knabe & Co., 112 Fifth Avenue, City.

PROF. S. E. JACOBSON'S
Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

BENT PIANOS (PAR EXCELLENCE).**R. M. BENT & CO.,**

— MANUFACTURERS OF THE CELEBRATED —

Three Unison, Full Agraffe, Square and Upright Pianos.

UNEQUALLED IN TONE, TOUCH AND DURABILITY. PRICES MODERATE.

New Catalogue. Address **R. M. BENT & CO., 453 West 36th Street, NEW YORK.**

THE MANUFACTURE OF
LYLONITE & CELLULOID KEYS
A SPECIALTY

SYLVESTER TOWER,
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS,
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

137 to 145 BROADWAY,
NEAR GRAND JUNCTION RAILROAD.



ACCURACY,
PROMPTITUDE.

FULL COUNT,
FAIR DEALING.

LOCKWOOD PRESS PRINTING ESTABLISHMENT,

HOWARD LOCKWOOD, Proprietor,

126 and 128 Duane Street, Corner Church, New York.

PAMPHLETS.

BOOKS.

CATALOGUES.

NEWSPAPERS.

PARIS EXPOSITION, 1878—Diploma of Honor.
SYDNEY INTERNATIONAL EXHIBITION, 1879-1880—First and Special Degree of Merit; also Second Degree of Merit.
MELBOURNE INTERNATIONAL EXHIBITION, 1880-1881—Four First Orders of Merit, two Silver and two Bronze Medals.
ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

AWARDS
— FOR —
Publications, Printing
— AND —
ART.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.
CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.
CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.
NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.
CALCUTTA EXHIBITION, 1883—Silver Medal.

FINE CATALOGUE PRINTING A SPECIALTY

THE importance of fine work in the printing of Catalogues, Pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from the smallest circular to the finest catalogue or book.

LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotype plates of woodcuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

HOWARD LOCKWOOD, Publisher and Printer, 126 and 128 Duane Street, cor. Church, New York.

FINE JOB WORK.

BINDING.

ENGRAVING.

ELECTROTYPING.

THE MUSIC TRADE.

GREENER'S attorney has entered suit in Boston against Messrs. Woodward & Brown, the Hallett & Davis Company and the Emerson Piano Company, and these three firms have decided to join issues against the plaintiff and in consequence all negotiations with Greener's lawyer have been ended. It is to be hoped that all the other firms who are at present considering any propositions from Greener's attorney looking toward a settlement with him, will stop negotiating until these suits have been decided. The case against Chickering & Sons will probably be called first, if it ever will be called, and it is a question not only of duty but of principle on part of the piano manufacturers not to prejudice these cases by making a settlement now. Any arrangement that is made now with Greener assumes the character of an acknowledgment of his claim, and as we have proved that his claim is unjust and untenable, the piano manufacturers who have not settled with him should combine and await the results of the Chickering and other cases.

In a letter to THE MUSICAL COURIER Mr. Geo. R. Williams, receiver of the Ithaca Organ and Piano Company, says: "The dividends to be expected, I am sorry to say, will be small." We also understand that the dividends of the George Woods Organ and Piano Company, Middleboro, Mass., will be exceedingly small. The amount due to workmen by the latter company was \$14,000. Bad business all the way through!

They Are Not Manufacturers.

THE following letter from Malone, N. Y., to THE MUSICAL COURIER, asks us some questions:

"A few days since I saw a piano box in the depot marked: 'THE FAMOUS PARIS PIANO,'

Manufactured by

E. H. McEwen & Co.,

7 and 9 West Fourteenth Street, New York."

Questions: Does McEwen manufacture said piano? If not, who does?

Please answer and oblige.

Yours truly,

E. H. McEwen & Co., as has been frequently stated in THE MUSICAL COURIER, do not manufacture pianos, although that firm has sent circulars broadcast through the trade, in which they stated that they were "piano manufacturers," going so far as to give a cut or representation of the factory building in which their pianos were claimed to have been manufactured. The factory building was called the McEwen piano factory, by virtue of having the name of McEwen printed on the factory cut.

If the language on the box in the depot in Malone is properly quoted by our correspondent, it also means to convey an impression, and that is that the "Paris" pianos are manufactured by E. H. McEwen & Co., 7 and 9 West Fourteenth St. The latter is the address of E. H. McEwen & Co.'s warehouses; there is no piano factory on that spot, and consequently a false impression is conveyed by that statement. There is no McEwen piano factory, and McEwen & Co. do not manufacture pianos.

Now as to who does manufacture those "Famous Paris Pianos" it is difficult to say. Hale has made many—that is to say, E. H. McEwen & Co. have bought them from Hale just as any other dealer would buy them from Hale. So have other manufacturers of cheap pianos made pianos for McEwen, or rather sold pianos to McEwen & Co.

The probability is that the Hale Company sells its pianos to McEwen for about five dollars a piece less than it would to a dealer in Malone, who would not buy as many in two months as McEwen & Co. buy in two days. Then there are small dealers who, having no ready cash, could buy no pianos from Hale at all. These small dealers are supplied by E. H. McEwen & Co., who naturally charge more for Hale's pianos than Hale would charge cash for the same. This gives the small dealer a chance to get a cheap piano, although he pays so much more for it that the large dealer in his vicinity can virtually "sit down" on him and never give him a chance to make anything. The large dealer never goes near McEwen (unless he wants a "Famous Paris Piano" as a set-off), but he goes at once to Hale's or to other cheap makers and pays cash, saving at the same time the intermediate McEwen profit. Of course, the conclusion drawn from this is that the dealer who buys from McEwen is forced to go there and is not a volun-

tary customer; he cannot do any better because he has no cash. Naturally there are exceptions, for, once in a while, a cash dealer buys a McEwen piano on "spec."

To claim to be a manufacturer of pianos when one is only a dealer is in our opinion a serious matter. Dealers who buy stenciled pianos and say at the time of sale that they are made for them are safe, but to claim to be the manufacturer of a piano which you may have purchased that very forenoon is, in our opinion, extremely dangerous. We are opposed to that kind of piano business and we shall pursue, our present plan of exposing it every time an opportunity presents itself. — EDITORS MUSICAL COURIER.]

A Humorous Trade Directory.

No. II.

LAST week we printed a large number of curious, ridiculous, humorous and inexcusable errors, &c., contained in Boyd's (new) American musical directory. They all pertained to New York city, and referred in the main to the piano and organ trade. We shall this time pay a visit to other places and see how Boyd's book directs us as we go along.

The first place shall be Boston, and it shall again be the piano and organ trade chiefly that we visit.

BOYD'S MUSICAL DIRECTORY.

The first piano house we come across is B. F. Baker. The humorous book says 567 Washington st.

Batchelder, W. K., 395 Washington; pianos.

Brackett, John W., 581 Washington, piano manufacturer.

Brigham, Daniel S., 18 Essex, piano manufacturer.

Brooks, Wm. P. B., 151 manufacturer pianos.

Chadwick, C. W., manufacturer piano stools, 578 Washington.

Champlin, Geo. H., 92 Boylston, pianos.

Chickering & Sons, warerooms 136 Tremont.

C. M. Clapp & Co., organ and piano leather rubber melodeon bellows.

Decker Bros., Low Dinmore, agent, 158 A, Tremont, organs and pianofortes.

Decker & Sons, E. Newton cor. James, pianos.

Evert Piano Co., John Church & Co.

Faxon, O. J., & Co., 20 Beach, piano hardware.

Flaherty, T. F., 595 Washington, pianos.

Forbush, G. W., Mrs., 38 Hancock, pianos.

Game, A., 5 Hampden, pianos.

Gerrish, W. H., 147 Tremont, organ and piano manufacturer.

Guild, Church & Co., 684 Washington, piano manufacturers.

Haines Brothers, Estey Organ Co., 601 Washington.

Hallett & Cumston, 459 Washington, piano manufacturers.

Hallett & Davis Company, 436 Washington.

THE TRUTH.

Wrong in the start. B. F. Baker's factory is out on Harrison avenue.

Wrong. No such person in the business now.

Left that place long ago.

Address is wrong, and Brigham is not a piano manufacturer. We are not going to make many corrections in our review of Boyd's book. If he cares to publish a reliable book he must go to some expense and get his matters in shape. We shall not do it for him here.

Ridiculous. The publishers of Boyd's nonsensical book did not even go to the expense of having the proofs read.

Wrong.

Again wrong.

Another mistake and an inexcusable one.

Leather rubber melodeon bellows is good.

Dinmore has not been there for three years. The Estey Company are the Boston agents of Decker Brothers and the people who use Boyd's Humorous Trade Directory for business purposes will have lots of fun but no business.

As Gilbert says: "Here's a how d'you do." In the first place, Decker & Sons is wrong. There is no piano wareroom near E. Newton cor. James street. The New England Conservatory of Music is on that corner. There are many Decker & Son pianos in use in the Conservatory, but the agency is somewhere else. We are not going to tell Boyd's humorous directory where it is.

Both wrong. Everett it should be, and the John Church Company, not John Church & Co.

Wrong address. By mere accident the name is spelled correctly; however, the firm makes piano and organ hardware, and says so.

Two errors in that single announcement.

Error.

Error.

Ridiculous nonsense.

Error once more.

That's an unintelligible statement.

The book means to say that Haines Brothers' pianos are at the Estey Company's warerooms. But the best part of the joke is that Haines' pianos are not to be had at Estey's. There was a time when Haines pianos were sold there, but that time is several years past. M. Steinert & Sons are the Haines' agents.

Another blunder.

Blunder again. Oh, that book is a beauty of a directory; it gives you false address right along.

Harwood & Beardsley, 158 Washington, pianos.

Hazelton Brothers, general manager for Estey Organ Co., 601 Washington.

Ivers & Pond Piano Co., 507 Washington, piano manufacturers.

Mason & Hamlin Organ Co., 154 Tremont, manufacturers.

Massachusetts Organ Co., 57 Washington, organ and mechanical organette manufacturers.

Mathushek Piano Manufacturing Co., pianos, 601 Washington.

Miller, Henry F., warerooms 611 Washington, factory at Wakefield, piano manufacturers.

Morris, Daniel, 500 Tremont, piano manufacturer.

Pope Manufacturing Co., 597 Washington.

Raven, Thomas, piano manufacturer.

Rogers & Bacon Piano Co., 611 Washington.

Ryder, George H., & Co., 2058 Washington, church organ manufacturer.

Seeley, Stephen, 500 Tremont, piano manufacturer.

Steinert, M., & Sons, 94 Tremont, pianos and music.

Tourjee, E., music, pianos, &c.

Tyler, E. W., 506 Washington, piano manufacturers.

Warren, G. L., 44½ Beach, pianos.

Weber, Albert, 125 Tremont, piano manufacturer.

White, Smith & Co., 216 Washington, pianos, and music publisher.

Willard, E., 390 Tremont, piano manufacturer.

Woods, George, & Co., 608 Washington, and Cambridgeport, organ and piano manufacturers.

Woodward & Brown, 592 Washington, piano manufacturers.

Vose & Sons.

Should be Tremont, not Washington.

Ugh! How delighted must Hazelton Brothers be to find themselves "manager" for the Estey Organ Co., and how happy must the Estey Organ Co. be to have Hazelton Brothers as "manager." The Hazelton pianos are sold by Oliver Ditson & Co., and it takes all of Hazelton Brothers' time to manage their own business. Still, Boyd's book was accepted by the music trade, and still we live.

The firm has just removed to Tremont street, but when the company was on Washington street the number of the wareroom was not 507. You see, Boyd's book is bound—to get it wrong.

Manufacturers of what? The firm-name is wrong also.

Wrong again, for a change.

All wrong, and upside down, but we are not going to the trouble to explain it.

Firm-name wrong; address wrong.

Another bald error.

!!! This company makes bicycles!!!

Raven never made a piano in Boston, because his place of business is in New York city.

Another error.

Wrong.

Nonsense.

That book will not give the information correctly. Should be 194. No music on hand, pianos only.

Wrong.

Again ridiculously wrong. Mr. Tyler is not a piano manufacturer; neither is his place of business located on Washington street. It is on Tremont street, where he has the agency of the Kaabe pianos.

Wrong.

Firm-name wrong; address wrong the whole statement conveys a false impression; there is absolutely not a word of truth in it.

Wrong once more.

Wrong.

Firm-name wrong. The firm is not and has not been in Cambridgeport for years.

Wrong. The firm is on Tremont not on Washington street.

Not in Boyd's humorous book.

This summary shows us more errors in reference to the Boston piano and organ trade than correct statements, for there are about eighty names of the piano and organ trade in Boston in Boyd's book, and forty-four errors are quoted in our review, which was made casually. We venture to say that there are fifty errors out of the eighty names of firms, &c. And yet, strange as it may seem, such a book can be successfully floated in the piano and organ trade!

But while we are about it, we may as well look over the names and addresses in towns in Massachusetts. Let us begin with Cambridgeport. There are fifteen names down in the Cambridgeport list of firms in the piano and organ line. Five are correctly mentioned; the others—ten—are wrong, either one way or the other. Think of it; out of fifteen, five correct, ten incorrect. We consider that simply disgraceful.

One firm is represented to be in Campello. The statement is incorrect. Brockton is spelled without a k, and six firms are mentioned as in the music or musical instrument business, all of which is incorrect. Stone's piano-case factory at Erving is incorrectly mentioned. Ten firms are mentioned as belonging to the music trade in Fitchburg, which is a false statement, and J. E. Stone & Son are said to be in the musical instrument business in Greenfield, while there is no such firm.

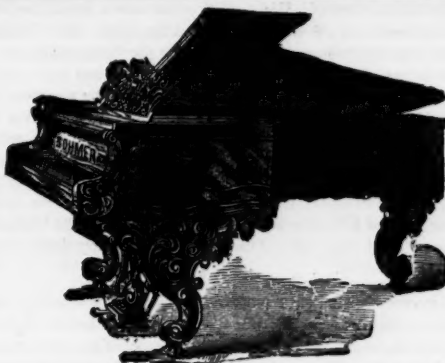
Five firms are said to be in the music trade in Pittsfield, but the most important house in that town—Wood Brothers—is not mentioned.

The organ builders, Steere & Turner, of Springfield, are in Salem according to Boyd, but they are also in Springfield, but not as organ builders; in the latter place, where they really make organs, they are said—according to Boyd—to be "piano and music manufacturers." That is truly naive. Both the Salem and the Springfield accounts are in the very worst condition. Not

(Continued on page 170.)

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

TO PIANOFORTE PLAYERS.

THE BROTHERHOOD "TECHNICON."

Pronounced by leading musicians to be the most novel and perfect appliance ever invented for developing the hand for piano playing.

MRS. TERESA CARREO says: "No one who gives it a thorough trial can fail to agree with me that it is the best invention that has ever been placed before pianists, to help the hands to acquire all that constitutes a mastery of the instrument."

"All students of the pianoforte ought to have one."—S. B. MILLS.

"I am more than pleased with this 'product of intelligence.'"—WM. H. SHERWOOD.

"The Technicon marks an epoch in pianistic art."—FREDERIC ANCKER.

The "Technicon" is a scientific apparatus which embodies the means of developing all the details of the hand's mechanism, together with its system of nerves, so as to render the hand sensitively subjective to the will-power, thereby giving that command of expressive touch and its resultant quality of tone so requisite to the pianoforte player. It gives quicker results and greater technical power than can be obtained by keyboard exercise. Circulars free on application.

Mr. Brotherhood's Treatise upon the "Development of the Hand" and "The Theories upon which the Technicon is based," sent to any address on receipt of twenty cents in postage stamps.

J. BROTHERHOOD, Inventor and Patentee,

No. 6 West Fourteenth Street, New York.

JARDINE & SON,

ORGAN BUILDERS,
318 & 320 West 30th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS:

Fifth Avenue Cathedral, N.Y.,
4 manuals; St. George's Ch.,
N.Y., 4; St. Paul's M. E. Ch.,
N.Y., 4; Fifth Avenue Pres.
Ch., N.Y., 3; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.
San Francisco, 3; Christ Ch.
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

—ESTABLISHED 1836.—

**LINDEMAN
PIANOS.**

UNSURPASSED in TONE and DURABILITY.

92 Bleecker St., New York.



J. PFRIEMER,
PIANO-FORTE

HAMMER * COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue &
Broadway,

NEW YORK.

**DECKER
BROTHERS'**

MATCHLESS

PIANOS

33 Union Square, N. Y.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos
because they are genuine,
honest, first-class instruments
for which a fancy price is not
charged to cover heavy ad-
vertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos
because they are matchless
in brilliancy, sweetness and
power of their capacity to
outlast any other make of
Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

—OFFICES AND WAREROOMS:—

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE.

(Continued from page 168.)

the slightest care has been taken to classify, and music dealers are put down as leg manufacturers, while organ builders are said to be piano makers.

In Wakefield, Henry T. Miller is said to be a piano manufacturer, an error evincing gross negligence. In a little town like Westfield there are nine firms mentioned as belonging to the music trade, and throughout the State list of Massachusetts is lamentably wrong and useless.

We shall continue this review in future numbers of THE MUSICAL COURIER.



THE TRADE LOUNGER.

CERTAIN men engaged in the piano and organ trade are accustomed to exaggerations to such an extent that they lose all ideas of calculation, and take it for granted that their statements, no matter how impossible they may appear to the average listener, are nevertheless believed. It appears to me, after all, that it does not require such an extraordinary amount of knowledge of human nature to discover how far one can go in exaggerations. There are very few men of any consequence in any trade that are not able to discern the difference between a legitimate statement and the usual inordinate amplification—well, let me call it its real name—the usual lie.

My attention is called to this condition of things very frequently, but last week I heard of a rather neat case. Some weeks ago the traveling salesman of a large Western organ manufacturer who had been attending to trade in New York State happened to meet the salesman of an Eastern organ company. In course of conversation he told the Eastern man that he had sold many organs East, and that among others he had sold to a certain firm in the interior of the State fifty organs. He also stated that his sales on that trip amounted to \$60,000 worth of organs.

The Eastern man a few days after this event called upon the firm mentioned as having purchased the fifty organs. He

asked to see some of them. "Why, we have a couple here on consignment; we did not buy any," was the reply. The Eastern man never believed a word told to him by the Western drummer, but did not expect to be so thoroughly convinced and at the same time so soon. Of course no object can be gained by a process of that kind. Men who sell fifty organs at a time do not mention it, or as some shrewd men have told me who have sold large numbers of organs to European firms, "Why," said they, "we do not propose to talk about this matter; we ask of you not to refer to it in THE MUSICAL COURIER; we don't care to give the snap away." That is the language used. It was a splendid business "snap," and they did not care to let their competitors know anything about it.

However it is an easy matter to sell \$60,000 worth of organs on one trip, especially when you do not sell them at all, but consign them, and when you calculate those consignments at catalogue prices. The consignment price and the catalogue price are entirely different. Bringing the statement down to its real substantial basis, the Western man surely meant, not that his sales amounted to \$60,000, but that he had sold about \$15,000 worth of organs, and that they could only be considered as sold after the money had been paid in. In the mean time (at least that is my opinion,) I consider the organ manufacturer sold if he continues that kind of business.

The wholesale consignment business should be broken up for the benefit of the trade. The large houses with capital will not accept goods on consignment as a rule, and the consignment system enables the small dealer without capital to compete with the large firm that has capital. It is virtually a competition between the large dealer and the manufacturer who consigns. And how few of the small dealers that accept goods on consignment have ever studied the question, for a little reflection would convince them at once that the instruments are invoiced to them at much higher figures than they can be bought for, and that in consequence they can never see their way ahead, but will remain small consignment concerns, forever depending entirely upon the manufacturer, whose tools they have in the meanwhile become. This may seem a paradox, but upon investigation it will be found to be true. It is not in prices that the competition takes place, but it is in the fact that the competition exists. This consignment system will eventually create a series of disasters to the manufacturers who indulge in it extensively, and I insist that at the present day there is not a consignment firm that can tell its condition. There are different consignment laws in the States, but in a majority of cases where consigning takes place the laws governing the transactions are not even read, much less complied with, and the goods out in the hands of unreliable dealers are subject to the same laws as if the consignor were only an ordinary creditor. Should the real creditors of a dealer who is also a consignee investigate the consignment account, they would in the majority of cases find that they could attach the goods and apply it in the general account.

C. C. Briggs & Co., Boston, have removed to their new factory, No. 3 Appleton street, and are ready for the fall trade. The new building is a large five-story brick building, practically

arranged for the manufacture of pianos and centrally located, and within easy reach from any of the large hotels in Boston. It has a capacity to turn out about forty pianos per week. A detailed description will appear in a later issue of this paper; at present, however, I might as well call the attention of the trade to the rapid growth of the business of C. C. Briggs & Co. There are several piano manufacturing firms that have developed both their trade and the quality of their products with remarkable rapidity during the past five years. One of these is C. C. Briggs & Co. I predict for this firm a still greater growth during the next five years.

The insurance rates paid by piano and organ manufacturers on both buildings and stock are entirely too high in eight out of ten instances. The companies insuring the factories and contents in both New York and Boston are making a fortune out of this branch in the sum total every year. A combination on the part of the firms would enable them not only to ascertain the enormous overcharge, but they would come to the conclusion that if they would arrange an insurance among themselves they could save money, and even afford to have a few fires per annum. Sooner or later it will come to this, and the sooner the better for all parties concerned.

The New England Conservatory of Music established a tuning department in 1880, where both young women and men could gain a scientific and practical knowledge of tuning and repairing as well as regulating pianos. The success of the new department has been far beyond the anticipations of the originators of the plan. The Conservatory circular among other things says: "The system of temperament in particular has been developed to the highest degree of perfection, being absolutely equal through the entire scale, and including an exceedingly simple and effective method of tests which insures the utmost accuracy as well as facility in the adjustment, so that what has hitherto been the tuner's chief stumbling-block becomes his easiest task."

It must not be forgotten that the student in this tuning and repairing department of the Conservatory has facilities which in many respects are truly extraordinary. There are several hundred pianos (I do not know the exact figures, but they are in the hundreds) in daily use many hours in the building. These pianos undergo ordeals which pianos in the usual course never endure. Not only that they are practised upon constantly, but players of all kinds use them, and the heavy, sluggish touch, the light and velvety touch and the finished touch of teacher are applied to them constantly and without cessation. Under such circumstances it can readily be understood that the pianos are arrayed before the student of tuning and repairing in such manifold conditions that he is enabled to practise the art of tuning and the science of repairing with consummate advantage to himself, and there is such an abundance of resources from which to gather experience that it will be only the sluggard or the dunce who will leave that branch of the Conservatory without the proper qualifications. I understand that the gentleman at the head of the department is Mr. F. W. Hale, who is said to be a most capable artisan, fully qualified for his duties.

THE HARDMAN



P
I
A
N
O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW— Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St.
NEW YORK. NEW YORK.

It Was Only an Anecdote.

Editors Musical Courier:

NOTICE in your paper a "good story" in reference to finding a "worn-out" Mason & Hamlin organ—"good" to those that are inclined to resort to such tricks to sell organs. Of course she could not find a "worn-out" organ of any make, because if entirely "worn out" there would be no organ there. It is a contradiction of terms, and is in keeping with tricks resorted to by some dealers, like a dealer I have lately heard of, who, as a last resort to beat a rival dealer, made the customer believe that the organ he had in his house was not warranted because the word "released" was on the box it came in, and in that way beat his rival out of a trade. In my opinion the sooner the music trade is rid of such tricksters the better it will be for the manufacturers as well as the public. It is true we need smart (not lazy) men in the piano and organ trade, but we also need honorable men who will not resort to *subterfuges* and *tricks* to sell. Let all manufacturers condemn such practices and not flaunt them in the papers as something "smart." The piano and organ business can be carried on, we believe, *successfully* without *lying* or *misrepresenting* facts.

SOUTH BY WEST.

We can see no trick or device in the pleasant little story about the Mason & Hamlin organ. There is no analogy between the incident related about the Mason & Hamlin organ and the action of the dealer who resorted to the trick related in the above communication, and while we are about it we might as well say that it takes a mighty long time to wear out a Mason & Hamlin organ. It is only justice to admit this, and candor should compel every one interested to join us in this opinion. If Mason & Hamlin organs, or other renowned first-class American reed organs, are "no good," why, then, the reed organ is a fraud, a sham and a mortification to the soul.

And the Mason & Hamlin organ *is* good, and good for many purposes. Firstly, it adorns the home; it beautifies the room in which it is placed because it is an artistic piece of woodwork. Secondly, it instructs the young musician because it assists his teacher; its tones are pure, and it does not only *not* ruin the delicate sense of hearing, but it improves it and cultivates the human organ. Thirdly, lastly, but chiefly, it gives joy to the musician, offering him in his studio the resources of an orchestra which he can control with even more precision than Theodore Thomas or Hans Richter ever controlled his orchestra. It develops in him a higher sense of tone beauty than he can derive from any single instrument,

and which is surpassed only by the realistic orchestra itself or the idealistic imagination.

Therefore, let us all give three cheers for the Mason & Hamlin organ.

Removal.

Editors Musical Courier:

WE take pleasure in coming before the trade at this time with permanent plans for the future, having in the past year outgrown our present factory, and with a view to meet the demand of our rapidly increasing business, give our patrons the benefit of better freight facilities, and for the carrying of a larger stock of goods, to be able to fill orders more promptly and add to our business several new branches that belong to our trade. We have also added another very important factor, namely, capital, and associated with us a number of prominent men identified in manufacturing interests. On the first of September we move our business to New Britain, and thereafter will be known as the Brand Manufacturing Company.

There will be no delay in our work, as everything is in readiness for our reception, and moving will be but the work of a few days. We shall at once take steps to complete our machinery and tools for the manufacture of reeds and boards, and will soon be in a position to fill all orders promptly for first-class reeds at bottom prices. We have also added new machinery and tools for the prosecution of our piano hardware for action and plate makers, and all goods that enter into the construction of pianos and organs. The business in the future will be under the same management as in the past, and it will be our aim to excel in all of our productions. In submitting this circular we desire to express our thanks for the liberal patronage with which we have been so highly favored, and ask a continuance of the same for the new company.

Very truly,

F. J. & J. S. BRAND.

THE BRAND MANUFACTURING COMPANY,
New Britain, Conn., U. S. A.
September 1, 1885.

Organ Designing.

AMONG the various registers which go to make up the contents of the organ, one always finds a number of stops which are never drawn singly, and which, moreover, are always drawn in certain combinations. Among those registers of more acute pitch, such as furniture, cymbals, &c., this principle is always recognized, and three or more ranks of pipes placed under the control of one stop handle.

But there are, in addition to these, stops of the mutation class $5\frac{1}{2}$ feet, $2\frac{3}{4}$ feet, 3 1-5 feet, &c., and stops of 4 feet and 2 feet pitch which are never used singly. And what I want to know is,

Would it not simplify the work of an organist immensely to have all such registers as these under easier control than at present? For instance, on the great, one never uses the principal without the open, nor the twelfth without both fifteenth and principal. What I suggest would apply chiefly to those large instruments wherein fifty or more stop handles confront the player, on not more than twenty of which perhaps he ever lays his hands, all the rest coming out in groups under the direction of composition pedals or pneumatic pistons. Let there be on the great organ a stop containing ranks of pipes of 8 feet, 4 feet, $2\frac{3}{4}$ feet and 2 feet, and if there be an open 16 feet, insert a 3 1-5 feet rank. The same will apply to the swell and the pedals, and in this way no less than four useless stop handles in each organ will be eliminated. As it is just possible that in the swell a 2-foot may be used for special effect, a wooden stop of that pitch might be added. In this way an instrument with thirty-six visible stop handles would have as many pipes perhaps as one of sixty, and there would be far less to perplex a strange organist.

Of course, by many people the size of the instrument is gauged by the number of stops without any reference to the number of pipes, and thus it comes to pass that builders desirous of making a "thin" specification as imposing as possible, will split a V.-rank sesquialtera into two of II. and III. ranks, and divide the double into tenoroon and bourdon; also have a stopt diapason bass and "clarinet flute" treble, and put in a number of stops such as tierce and twenty-second, which ought properly to be contained in a mixture. I only know of two organs where the method I have indicated is carried out—viz., in the pedal of the large instrument at Boston, United States, and in the great organ at Edinburgh University, New Brunswick, or the Edinburgh Music Hall, I forget which, there is a harmonic mixture of XIV. ranks, beginning at 8 feet. It used to stand on the soundboard of the solo till the latter was inserted. This principle of combination might be carried still further if it is remembered that in the pedals the 32 feet never are drawn without the unisons, nor in the manuals the 16 feet without the 8 feet.

JOHN T. LAWRENCE, B. A.
London, England.

—M. Steinert & Sons' new warerooms under the Hotel Boylston, corner of Tremont and Boylston streets, Boston, are among the handsomest in the country, and are at the same time artistically finished. The sales of Steinway pianos in Boston and vicinity have assumed remarkable proportions ever since the Steinerts have taken the Boston agency, and they control also the Haines, Weber and Mathushek pianos, and, if we mistake not, the Gabler pianos in their territory. There are no more active and energetic piano salesmen than the Steinert "boys," as they are called, and their establishments in New Haven, Providence and Boston are all in a flourishing condition.

BEHR BROS. & CO.'S

UPRIGHT * PIANOS

Awarded THE HIGHEST GOLD MEDAL at the New Orleans Exposition.

Text of Judges' Report:

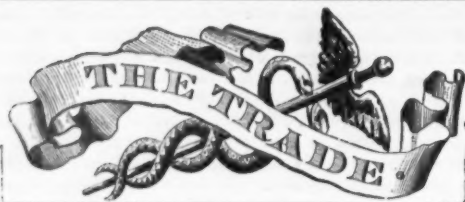
"The QUALITY of TONE, which is REMARKABLY fine, by its POWER and BRILLIANCY the SINGING qualities of the instrument, the TOUCH even throughout, the CONSTRUCTION, EXCELLENCE of DESIGN, and PERFECTION of WORKMANSHIP."

—* MANUFACTURED BY *—

BEHR BROS. & CO.,

Factory, Corner Eleventh Avenue and Twenty-Ninth Street,

WAREROOMS, No. 15 EAST FOURTEENTH STREET, NEW YORK.



—L. Merrifield, of Worcester, is arranging a compromise with his creditors.

—Last week the Emerson Piano Company shipped 85 pianos from the factory, Boston.

—The branch of the Estey Company in Boston is having signal success with the new Estey pianos.

—We understand that the Buffalo Organ Company, recently started, has removed to Pittsburg.

—Mr. H. F. Robelen, of Wilmington, Del., agent for Behning & Sons' pianos, was in town last week.

—Mr. J. Chandler Smith, at the retail warerooms of Chickering & Sons, Boston, has been ill for several days.

—Jacob Brothers, piano manufacturers, have recently had some experience with safe robbers. The robbers did not manage to get into the safe.

—The system under which the Ivers & Pond Piano Company conducts its affairs is based upon the very highest plane of commercial ethics. We say this after having investigated it in all of its details.

—Mr. George T. McLaughlin, with the Smith American Organ Company, leaves for Kansas City and the West this week, and Mr. J. N. Merrill, with the same company, will leave for the South and Texas this week.

—Mr. F. A. North, of Philadelphia, was in Boston last week, and also spent some time with the Wilcox & White Organ Company, at Meriden, Conn. F. A. North & Co. sell an immense number of Wilcox & White organs in their territory.

—The Barmen (Germany) piano manufacturer, G. A. Ibach, who received a silver medal at the Antwerp Exhibition, should not be mistaken for the famous firm of Rud. Ibach Sohn, of Barmen and Cologne, which had no pianos on exhibition at Antwerp.

—An inquiry reaches us from the South requesting us to answer "Who makes the Reynolds piano?" We do not know. There is no one by the name of Reynolds known as a piano manufacturer. If there is a piano involved it is in all probability a cheap stenciled piano called for some reason or other "Reynolds." Is somebody stuck again?

—The "Vocalion" is on exhibition at Chickering Hall.

—Mr. Frank I. Jervis, one of the editors of the Chicago *Indicator*, died last Thursday.

EXPERIENCED traveling salesman desires a position to visit the trade throughout the country. Address Salesman, care of THE MUSICAL COURIER, 25 East Fourteenth street.

—Mr. Jarvis Butler, of Baltimore, will take charge of the Washington branch of Sanders & Stayman's business. Messrs. Sanders & Stayman, of Baltimore, expect to open their Washington house about October 1.

—The agency of the Baus pianos in Philadelphia will, from this date, be controlled by W. H. Williamson, 2027 Frankford avenue. Mr. Williamson will soon be located in the piano district in Philadelphia. He starts in with twelve Baus pianos as a first order.

—Mr. Guernsey, of Guernsey Brothers, Scranton, Pa., was in town last week, buying a new stock of Hazelton uprights and squares. He reports trade quiet in Scranton and vicinity, the cutting of wages and other troubles in the mining districts having a marked depression on general trade.

—We know of a splendid piano and music business which is located in a city of about 200,000 population and which is for sale. The right man will find this an unequalled opportunity. Bad health is the reason for offering the business for sale. Address B. M., care of THE MUSICAL COURIER.

—Behning & Sons have had an active trade during the past week. Mr. Henry Behning, who has just returned from a trip through the Western States, reports prospects very favorable for a good fall trade. The New York house has just sold a piano to a member of the Mexican Legation at Washington.

—The Sohmer warerooms are now fully completed and present a very handsome and attractive appearance, the cherry woodwork surrounding the office being surmounted by an ornamented railing of polished brass of new and novel pattern. On each side of the gateway are gas chandeliers of the same metal, the whole presenting a rich harmonious effect, which relieves the sombre tone of the rosewood and other piano woodwork.

—J. M. Barber, for many years the leading piano and music dealer in Stockton, Cal., has purchased a half interest in the book, stationery and music business of O. H. Close, of the same place. The new firm will be styled Close & Barber, and as both gentlemen have had much experience in their respective lines, are live, energetic and popular, they are reasonable in expecting to do the leading book, stationery and music business of Stockton.

—Among the patents issued for week ending August 25 we find the following:

Opera chair, H. S. Bacon.....	No. 325,149
Pianoforte music rack illuminator, Ward & Utter.....	324,901
Pianos, stringing, J. Vivier.....	325,189
Stool, piano, C. W. Blackburn.....	325,044

—Mr. J. H. Reardon, of the Mason & Hamlin Company, started on Monday on a trip West.

WANTED.—A position in a music house by an experienced sheet-music salesman, well up in the business—knows the European catalogues thoroughly. Highest references. Address "Sheet Music," care of MUSICAL COURIER, 25 East Fourteenth street, New York.

"Hardman Pianos."

BELOW we insert a copy of D. S. Johnston & Co.'s advertisement of the Hardman piano, which they are running in the Cincinnati dailies, which issue at least six hundred thousand copies per week.

This accounts partly for the tremendous boom D. S. Johnston & Co. are having in the "Hardman" piano:

THE

IDEAL PIANO

IS THE

Hardman Upright.

It delights all who see and hear it. No tone is so full, rich and musical. No touch is so elastic and lovely. No styles are so artistic and elegant. They are the most beautiful pianofortes of our progressive age. Send for illustrated catalogue and price.

D. S. JOHNSTON & Co.,
46 and 48 Fountain Square.

A Very Much Encumbered Piano.

INSPECTOR GLIDDEN of the Boston police last Friday arrested Frances E. Carter, alias Eliza M. Irving and Margaret Dunkley, for forgery. She is about thirty years of age, and used to be a school teacher in Virginia. Of late she has resided on Arlington street, Chelsea. She is colored. On July 31, as alleged in the complaint, she purchased of George H. Champlin the piano dealer on Tremont street, a piano which she was to settle for in installments, agreeing to pay twenty-five dollars as soon as the instrument was delivered at her house. The price was \$275. She failed to keep the C. O. D. agreement, but sent word that she had been disappointed in getting some money that she had been expecting, but would call and pay the twenty-five dollars in a few days. The firm was quite lenient with her, and on August 3 she went to the loan office of J. C. Davis at No. 12 School street, Boston, and negotiated a loan of fifty dollars, mortgaging the piano for that sum. She told Mr. Davis she had paid for it, and produced a receipt for \$275 purporting to be signed by Mr. Champlin. Upon receiving the money she went to the piano firm and paid twenty dollars on account. Then she went to the Boston Loan Company's office and mortgaged the instrument there for forty-eight dollars. When Mr. Champlin began to look about for further payments on his piano he discovered how it had been encumbered. The receipt showed Mr. Davis was, of course, a forgery, hence the charge. In the Municipal Court she was held in \$2,000 for the grand jury.

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d Street, | Factory, 528 West 43d Street.
NEW YORK.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**

455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

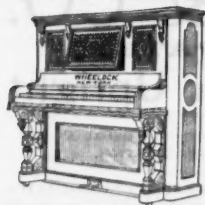
— ESTABLISHED 1843. —

WOODWARD & BROWN,

Pianoforte Manufacturers,

No. 175 A TREMONT STREET, BOSTON, MASS.

WHEELOCK PIANOS



MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREHOUSES:

No. 25 East 14th Street,
NEW YORK.



EMERSON PIANO CO.

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

Piano-Fortes.

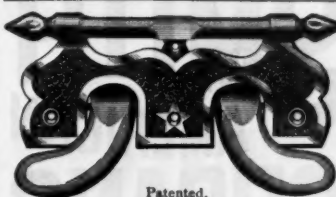
MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

— WAREHOUSES. —

159 Tremont Street, Boston.



R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &c.

Nickel-Plating, Bronzing and Japanning, Fine Gray and Malleable Iron Castings. All kinds of Piano Bolts constantly on hand.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, *

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

THE LIGHTE & ERNST PIANO

ESTABLISHED 1840.

HIGHEST STANDARD OF WORK
AND REASONABLE PRICES.

AGENTS WANTED.

Factory: 524 & 526 West 43d St.,
NEW YORK CITY.

STURTEVANT & CO.,

Manufacturers and Sole
Successors.

Office and Warerooms, 37 West 14th St

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT,

endorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.

WAREHOUSES: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

JOHN FRIEDRICH & BRO.,

Importers of Musical Instruments

JOHN FRIEDRICH

No. 80 Second Street.

VIOLIN MAKER

Between 1st & 2nd Aves, N.Y.

Artistic Imitations of the best Italian Models a Speciality
Violins, Violoncellos & Double Basses repaired in a superior manner.

Artists' Bows and Fine Italian Strings, Wholesale and Retail.



STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.

FREEBORN G. SMITH,

— SOLE MANUFACTURER OF —

Bradbury Piano-Fortes,

MANUFACTORY COR. WILLOUGHBY & RAYMOND STREETS, BROOKLYN.

The Old Reliable
"BRADBURY"
PIANO.



The Old Reliable
"BRADBURY"
PIANO.

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

BROOKLYN—684 and 686 Fulton Street.

BROOKLYN—1177 and 1179 Fulton Street.

BROOKLYN, N. Y.—32 Fourth Street.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave.

BALTIMORE, MD.—9 North Charles Street.

SARATOGA SPRINGS—452 and 454 Broadway.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,

Mr. WM. SCHUBERT,

Mr. S. DE LA COVA,

Mr. H. WORRELL,

Mr. N. J. LEPKOWSKI,

Mr. J. P. COUPA,

Mr. FERRARE,

Mr. CHAS. DE JANON,

Mr. N. W. GOULD,

and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KRANICH & BACH

Grand, Square and Upright
PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.



THE
TABER
ORGAN CO.

FACTORY,
Worcester, Mass.

BRIGGS'S

OLD AND RELIABLE
PIANO STOOL



MANUFACTORY

PETERBORO, N. H.

Special Prices to the Trade.

PIANO STOOL WITH BACK.

The latest and most practical Novelty in this line.

What S. B. MILLS, the great Pianist, says about this Patent Stool:
New York, June 26, 1884.

Messrs. T. F. KRAEMER & CO., New York.

GENTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practise much I think it is an absolute necessity.
S. B. MILLS.

T. F. KRAEMER & CO.,

GENERAL AGENTS,

103 East 14th Street,

Near Steinway Hall, NEW YORK.

CATALOGUE FREE

SMITH AMERICAN ORGANS

— AND —

PIANOS

ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE

SMITH AMERICAN ORGAN CO.,
BOSTON, MASS.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

112 Fifth Avenue New York.

204 & 206 W. Baltimore St., Baltimore.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos,

A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

C. KURTZMAN, Grand, Square and Upright

PIANOFORTES.

106, 108 and 110 Broadway, Buffalo, N. Y.

BEHR BROS. & CO.

NEW PATENT
Harmonic Upright



AWARDED THE HIGHEST GOLD MEDAL AT THE NEW ORLEANS EXPOSITION.

TEXT OF JUDGES' REPORT: "The QUALITY of TONE, which is REMARKABLY fine, by its POWER and BRILLIANCY the SINGING qualities of the instrument, the TOUCH even throughout, the CONSTRUCTION, EXCELLENCE of DESIGN, and PERFECTION of WORKMANSHIP."

WAREROOMS, 15 EAST 14TH STREET.

Factory, 292, 294, 296 and 298 Eleventh Ave. Cor. 29th Street, New York.

BILLINGS PIANOS.

— MANUFACTURED BY —

BILLINGS & CO.,

Factory, - 124 & 126 West 25th Street.

Warerooms, - - - 76 5th Avenue,

NEW YORK.

C. REINWARTH,
PIANOFORTE STRINGS,

114 East 14th St., New York.

NEWSPAPER ADVERTISING

A book of 100 pages. The best book for an advertiser to consult, be he experienced or otherwise. It contains lists of newspapers and estimates of the cost of advertising. The advertiser who wants to spend one dollar, finds in it the information he requires, while for him who will invest one hundred thousand dollars in advertising, a scheme is indicated which will meet his every requirement, or can be made to do so by slight changes easily arrived at by correspondence. 149 editions have been issued. Sent, post-paid, to any address for 10 cents. Write to GEO. F. ROWELL & CO., NEWSPAPER ADVERTISING BUREAU, 10 Spruce St. (Printing House Sq.), New York.

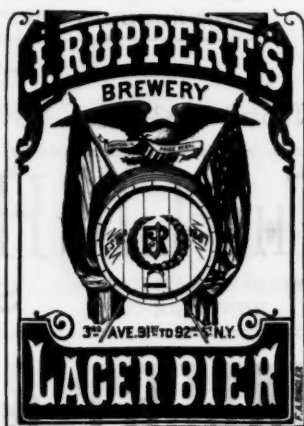
— THE —

MCTAMMANY
Organette Co.,
WORCESTER, MASS.

CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.

CHRISTIE & SON, 209 to 223 W. 34th St., N. Y.



F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated

GUILD PIANOS.

Established 1861. Nearly 20,000 now in use.

GUILD, CHURCH & CO.,

175 B TREMONT STREET, BOSTON, MASS.

Correspondence Solicited.

HORACE WATERS & CO. PIANOS and ORGANS.

AGENTS WANTED

Warerooms, 124 Fifth Ave.

Factory, Corner Broome and East Streets
NEW YORK.

PACKARD ORGAN.

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO
FORT WAYNE ORGAN CO., Fort Wayne, Ind.

WE INVITE DEALERS VISITING THIS CITY TO CALL AND SEE A
FULL LINE OF STYLES AT OUR

NEW YORK OFFICE, with KRAKAUER BROS., 40 Union Square.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1834.

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.

THE SMALLEST UPRIGHT
PIANO MADE.

Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

QUITE NEW.

JUST patented an action with all
iron rails; very efficient for
hot or damp climates. The rails
cannot warp; the pivot-forks, made
of an extremely hard wood, specially
prepared and seasoned, are screwed
to the iron rails. Prices and particu-
lars free on application.

HERRBURGER-SCHWANDER,

— MANUFACTURER OF —

Pianoforte Actions & Keyboards

— ADDRESS —

HERRBURGER-SCHWANDER, 16 rue de l'Evangile, PARIS, France.

Agents for the United States—WM. TONK & BRO., New York.

GOLD MEDALS:

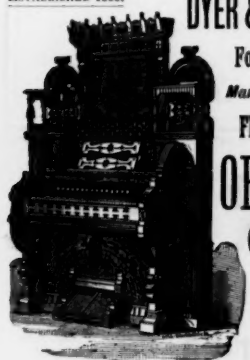
Paris, - - - 1878
Frankfort-o.-M., 1881

DIPLOMA OF HONOR:

Amsterdam, - 1883

Devotes special attention to the tastes of the
American trade. Free delivery at
Customer's factory. Competition
Prices. Prompt Service.
Liberal Conditions.

ESTABLISHED 1866.



DYER & HUGHES,

Foxcroft, Me.

Manufacturers of

FIRST-CLASS

ORGANS,

Organ

Cases

AND

ACTIONS.

The Belmont and The Milton

ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

1129 CHESTNUT ST., PHILADELPHIA.

BURDETT



ORGAN CO., Limited, ERIE, Pa.

ESTABLISHED 1847.

SAMUEL PIERCE,

READING, MASS.

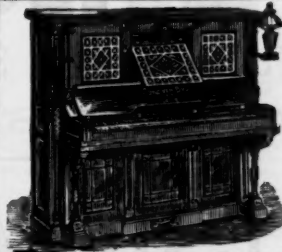
Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists
and salesmen, are our Patent Action, Patent Metal Action Rail
and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme.
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki,
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of
San Francisco, and many others.

105 EAST 14th STREET, NEW YORK.

OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

PATENT UPRIGHT PIANO.

THE BEST PIANO FOR DEALERS TO HANDLE.

B. F. BAKER, 486 Harrison Avenue, Boston, Mass.

T. F. KRAEMER & CO.,

103 East Fourteenth Street, New York,

MANUFACTURERS AND IMPORTERS OF

Grand, Square and Upright Piano Covers and Scarfs.

— PATENTEES OF —

SCARFS WITH FRONTS FOR UPRIGHT PIANOS.

Piano Stools, Music Racks, Artists' Busts, &c., &c.

Goods sent on Selection to the Trade. Largest and
Best Assortment. Lowest Prices.

SELF-ACTING PARLOR AND GARDEN FOUNTAINS.

FLAGS AND BANNERS FOR MUSICAL SOCIETIES.

P. O. Box 2920. Next to Steinway Hall. Send for Illustrated Catalogue.



Established 1870.

CHARLES E. ROGERS'

UPRIGHT PIANOS.

Used in New England Conservatory. Steel Screw Tuning Device. Genuine
Repeating Grand Action.

616 WASHINGTON ST., BOSTON, MASS.

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL.

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,

St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

UPRIGHT PIANOS A SPECIALTY.

MASON & HAMLIN

Upright * Pianofortes,

EMBODYING LATEST IMPROVEMENTS, AND VERY HIGHEST EXCELLENCE IN MUSICAL CAPACITY, ELEGANCE AND DURABILITY.

Entire Metal Frames, to which the Strings are directly attached by Metallic Fastenings, securing:

1. Improvement in quality of tone; freedom from tubbiness and otherwise unmusical tones.

2. Greater durability and much less liability to get out of tune; will not require tuning one-quarter as much as wrest-pin Pianos. They are thus especially adapted to use in trying situations and climates.

It is intended that every Piano made by this Company shall illustrate that **VERY HIGHEST EXCELLENCE** which has always characterized their Organs, and won for them **HIGHEST AWARDS** at every great World's Industrial Exhibition for Sixteen Years. Circulars free.

An Illustrated Catalogue of Organs, 46 pages, 4to, representing about One Hundred Styles, will be sent free.

THE MASON & HAMLIN ORGAN AND PIANO CO.,

No. 154 Tremont Street, Boston; No. 46 East Fourteenth Street (Union Square), New York; No. 149 Wabash Avenue, Chicago, Ill.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright and Square Pianos.

1125 WASHINGTON STREET, BOSTON, MASS.

THE MUSICAL COURIER.

The Only Weekly Musical Newspaper Published in America.

CIRCULATES in EVERY STATE in the MUSICAL PROFESSION and the MUSIC TRADE.

PUBLISHED EVERY WEDNESDAY. FOUR DOLLARS PER ANNUM.

Offices—25 East Fourteenth Street, New York.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 124th Street and First Avenue, New York.

BEHNING & SON.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address **E. McCAMMON, Cor. Broadway and North Ferry Street Albany, N. Y.**
Only Successor to BOARDMAN, GRAY & CO.

JAMES M. STARR & CO.

SUCCESSORS TO

Chase Piano Co.

RICHMOND, INDIANA.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

